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KERRANG!

EXCLUSIVE!
BRING ME THE HORIZON



OLI DISSECTS THE NEW ALBUM, TRACK BY TRACK!

THE DARK HEART OF GREEN DAY

ROOTING AROUND THE EARS OF ASKING ALEXANDRIA

"I'M NOT AFRAID OF DEATH..."

LEMMY
THE ULTIMATE INTERVIEW

GROHL, METALLICA & SLASH

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■ ISSUE 1582 AUG 22, 2015



HELLO, READERS. What can you say about the man on this week's cover? Except that maybe he isn't really a man of mortal birth at all. None of us would be here without Lemmy. Music wouldn't have the speed and the sneer that his band, **Motörhead**, infused metal with. Rock would be lacking a totem, a living, breathing ode to its immortal brilliance. To quote two of the most famous metal fans of all time, "We're not worthy." And so I hope you enjoy our new sit-down interview with the great man. Why not do it with a whiskey and a copy of *Overkill*?

James
Editor

NEWS ON THE COVER:

Oli Sykes goes inside That's The Spirit (p4), **Against The Current** talk their explosive debut (p8), and **Slipknot** unveil big plans for a movie (p9)...



FEATURES

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BEN BRUCE

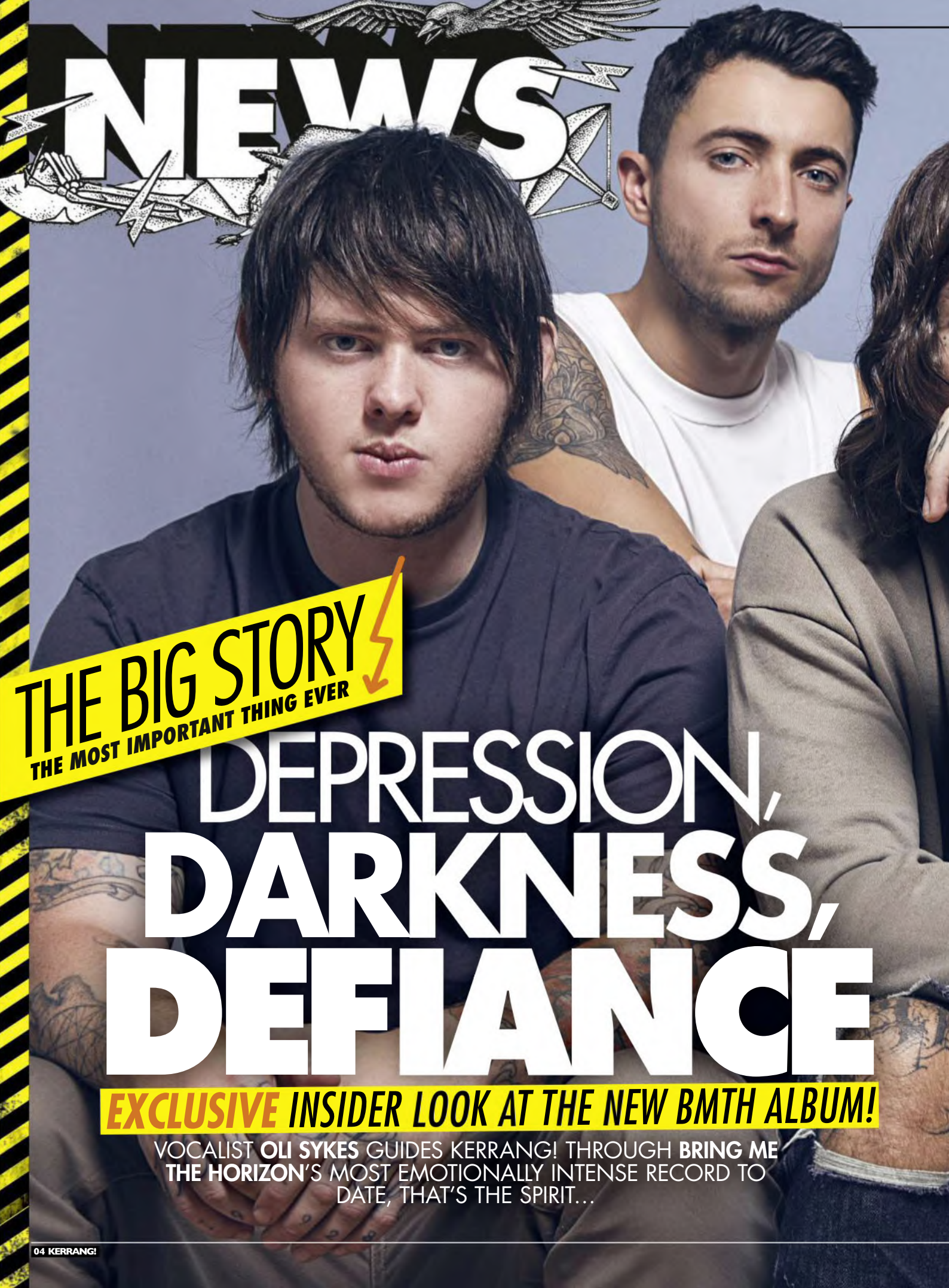
p42
No, Ben, we haven't seen your hairbrush, either



GHOST

p38

That's what a 70-year-long sermon will do to you



NEWS

THE BIG STORY ⚡
THE MOST IMPORTANT THING EVER

DEPRESSION, DARKNESS, DEFIANCE

EXCLUSIVE INSIDER LOOK AT THE NEW BMTH ALBUM!

VOCALIST **OLI SYKES** GUIDES KERRANG! THROUGH **BRING ME THE HORIZON**'S MOST EMOTIONALLY INTENSE RECORD TO DATE, THAT'S THE SPIRIT...

BMTH really took the term
That's The Spirit literally...



WITH LESS THAN a month to go until the year's most keenly anticipated album hits our ears, speculation has gone into overdrive as fans wait to find out what Bring Me the Horizon have created with their fifth full-length. What's it about? Has it been influenced by the Sheffield titans staging their recording sessions on the Greek island of Santorini? How are they possibly going to top 2013's 5K-rated *Sempiternal*?

With all these questions and more in our minds, Kerrang! caught up with frontman Oli Sykes to get the track-by-track lowdown on *That's The Spirit*. And, as you're about to find out, the record isn't quite as positive as its title would suggest...

1. DOOMED

"We wanted to open with something that made it clear that this record isn't anything you've heard from us before. We explored ideas out of our comfort zone, and ended up with this crazy instrumental track, which we had no idea what to do with. In the final push, when we were at our wits' end, we finally cracked it. It's about how most of the time my life feels like this unmanageable monster that I can't keep at bay. There's the lyric, '*The Devil told me, no room for cheats / I thought I sold my soul, but he kept the receipt*', which is me getting a second chance – even though it seemed like I had a death wish. Rather than trying to fight these demons, I should embrace them. I think that, secretly, I find depression romantic – it's almost like this euphoric sadness that cleanses your mind if you just let it happen, and that's what the album is all about: celebrating the darkness."

2. HAPPY SONG

"The phrase 'that's the spirit' came to me when I heard it being used, and I thought about how ironically bleak the sentiment is. It's only ever really used by people when there's no answer or no solution – just get on with it. That's what *Happy Song* is all about – it's a sarcastic way of making light of a shitty situation. We all live with depression to some extent – I'm pretty confident in saying that. We all have problems that we need to address, but we ignore them. The way I see it is, if we don't laugh, we'll cry, so let's poke some fun at the fact that we're all fucked."



That's The Spirit's
album artwork

THE BIG STORY



Way to ruin the screening of the new *Mission Impossible* film, guys

3. THRONE

"Throne was the first song we'd written where it was like, 'Yeah, this could be the first single.' It was fast, short, simple, and it felt like our 'comeback' song. One of my friends said, 'Throw me to the wolves', to me, jokingly, but it really stuck with me. It made me think about how it's the people who break you that also make you. Ironically, all the people who hurt me and wanted to see me fail got me to where I am."

4. TRUE FRIENDS

"True Friends is about certain people who really cut me up. To be honest, it applies to a lot of people I've known throughout my life. I don't hold hate or anger towards anyone, because it's just too draining. This is about me making peace with those situations – it's about letting those people know that I can forgive, but I'll never forget. From here on out I'll always keep them at arm's length."

5. FOLLOW YOU

"Jordan [Fish, keyboards] and I wrote this while we were writing Drown. I love how when it starts it's like, 'Right, how is this going to be a Bring Me The Horizon song?' and even though it's not like any song you've heard from us before, it all makes sense. Lyrically, it comes from when me and my other half were going through a rough patch – where things didn't look too good. It was a real eye-opener for me, because I realised that no matter how bad being together can sometimes get, the alternative is so much worse. It's one of those beautiful realisations that can only come from something really ugly."

6. WHAT YOU NEED

"I feel like this song would shock our fans the most on the first listen. I've never really written lyrics with such ironic, dark humour before, or delivered them with that kind of swagger. It's about closed-minded individuals who only accept what they've been brought up on, and refuse to

"WE EXPLORED IDEAS OUT OF OUR COMFORT ZONE..."

OLI SYKES

open their ears to an alternative. I never say never – I believe in nothing, but I'm open to anything. The world is full of magic things, patiently waiting for our senses to grow sharper, but we'll never discover them if we're too scared to oppose what we think is fact."

7. AVALANCHE

"Avalanche is about ADHD. It's weird having a doctor tell you that your brain is missing something – but, at the same time, it was a relief to discover. Finding out that a huge part of my addiction was self-medicating was a massive step in my recovery. The lyrics 'Cut me open and tell me what's inside' describes my frustration with myself, and my confusion as to why I don't fit in, and why I'm always fucking up. The lyric 'My head wasn't wired for this world' is the truth. It's meant to be me talking to a doctor, trying to explain how I feel sometimes – hence 'It's like an avalanche'."

8. RUN

"The song was inspired, musically, by the darker '90s dance music that came out. Stuff like Faithless and – dare I say it? – Snap!. We wanted it to start with a huge, euphoric build that really got the hairs on the back of your neck standing up. We wanted to explore more tribal-sounding drums, and we were inspired by artists like Active Child to make melodies out of pitched vocal samples – the intro is just Jordan and I yelling. We let anything go."

9. DROWN

"Drown wasn't originally meant to be on this record, but after we released it, it seemed to resonate so much with old and new fans alike. We felt like it needed its own place, rather than just being sat on its own. Lyrically it fits in with the concept of the album, so we made a pact: as long as we wrote 10 other bangers so that no-one could criticise us for copping out, it could go on."

10. BLASPHEMY

"Blasphemy is about people who will not let go of their beliefs, even though they don't actually believe them. What they preach contradicts what they know to be true, but they won't turn their back on it – maybe because they feel responsible to carry it on. It makes no sense to me! 'You've got hell to pay but you've already sold your soul' is basically trying to explain the mindfuck of people who pretend to believe in something because they're scared of the unknown. If these powers that be existed, they'd know you were full of shit anyway!"

11. OH NO

"Oh No is meant to be this anti-dance song. It's about people my age who are still trying to live like they did when they were 18. It's meant to sound like you're walking into a club – I wanted the irony of it sounding like something you'd hear on a night out, when lyrically it's saying that this way of life doesn't make sense to me any more. The sax-trumpet part was my idea; I wanted it to feel like when the lights come on at a club at the end of a night – that slightly shitty last-song feeling. That's why it felt like a good album ender, too, because it's about the fact that all good things come to an end."

THAT'S THE SPIRIT IS SET FOR RELEASE ON SEPTEMBER 11 THROUGH RCA RECORDS



Read the Bring Me The Horizon comeback interview in K!1584!



**"LET'S POKE
SOME FUN AT THE
FACT THAT WE'RE
ALL FUCKED!"**

OLI SYKES



Revealed! The shocking truth that Matt Kean is, in fact, a hologram

PHOTOS: PAUL HARRIES

ATC: so excited about their debut they had to have a little sit-down

THE FEED
THIS WEEK IN ROCK

"IT'S ABOUT BEING AN OUTCAST"

SINGER **CHRISSY COSTANZA** TAKES K! INSIDE **AGAINST THE CURRENT'S** SOUL-SEARCHING DEBUT



IT'S NOT OFTEN that a band catches the world's attention before they've even released a full album, but K! Award nominees Against The Current aren't just any band. After being snapped up by Fueled By Ramen records [Paramore, Panic! At The Disco], the buzz about the Poughkeepsie pop-punks has been omnipresent. And this just in: they've just completed their debut! No pressure.

The as-yet-untitled album isn't due until early 2016, so to ease the pain of waiting, we asked frontwoman Chrissy Costanza to reveal the story behind it. Turns out there's more to them than meets the eye. There's depression. There's anxiety. And ice cream...

HEY, CHRISSY! SO, WHAT KIND OF THINGS HAVE INSPIRED AGAINST THE CURRENT'S DEBUT?

"There's a diverse lyrical spread. A lot of it is about

being young and being an outcast. My favourite line is, 'We're misfits, we're rebels, creeps and freaks'. It's that feeling of being on the outside looking in. There's not too much going on with relationships because I'm in a very committed relationship with Ben & Jerry's ice cream (laughs). But there's one song about the idea of being in a long-distance relationship and comparing it to chasing a ghost, because they're not physically there, ever."

DO YOU HAVE ANY EARLY FAVOURITE TRACKS?

"My favourite lyrics are on a song called Demons. For me, it was related to anxiety, but it's kind of open-ended in a way because it can be about depression or any kind of personal demon that you have. It's about overcoming that kind of thing and it also has a kind of relationshipy vibe. Being in a relationship is meant to be freeing, but in the end I

had to free myself. That song's really cool – it's kind of sad, but I love the lyrics."

MUSICALLY, WHERE DOES THE RECORD FOLLOW ON FROM YOUR GRAVITY EP?

"It's definitely different. Not where people are going to be like, 'Woah, what band is this?' But it's matured. Vocally I've explored a lot, and been experimenting with different tones of my voice."

SO, YOU'RE EXCITED ABOUT IT, THEN?

"I'm very, very, very happy with it! All three of us put our heart and soul into everything. By the end, we were all so emotionally drained. We were like, 'Alright, we need to sleep for a couple of days!'"

AGAINST THE CURRENT TOUR THE UK IN OCTOBER. SEE THE GIG GUIDE FOR DETAILS

INTERVIEW: RYAN COOPER

THEY SAID WHAT?



"JUST WRAPPED @TRUEDETECTIVE SEASON 2... GUT WRENCHING"
ALEX GASKARTH



ENTER SHIKARI GET REMIXED

Never a band to do things by the book, St Albans mob **Enter Shikari** have announced a new drum'n'bass remix album, *The Mindsweep: Hospitalised*. The release will feature remixes by artists from the Hospital Records/Med School roster, and is set to drop on October 30. See Kerrang.com for more!

BLOODSTOCK BITES BACK!

The Catton Park metal weekend may be over for another year (you can read our review on p46), but **Bloodstock** are wasting no time in getting fans stoked for 2016. On the Friday of next year's festival, in a UK exclusive, **Behemoth** are set to play last year's incredible album, *The Satanist*, in full, while black metal icons **Venom** are also scheduled to appear. Yep, we'll take some of that.



THEY SAID WHAT?

"WARM-UP SHOWS FOR R&L ARE GONNA BE SO GOOD"

JORDAN FISH, BRING ME THE HORIZON

ALEXISONFIRE RETURN TO THE STAGE!

It was the moment we'd all been waiting for. After announcing their long-awaited comeback in March, Alexisonfire's classic line-up – that's George Pettit, Chris Steele, Wade MacNeil, Dallas Green and Jordan 'Ratbeard' Hastings – finally regrouped for the first time since 2012 at Canada's Heavy Montréal Festival. And they looked pretty damn pleased to be back onstage together, too. #soreadyforthose Reading&Leedssets



This Could Be Anywhere In The Mag, But it's here

WATCH AND BLEED

How do you follow up an album like .5: The Gray Chapter? Well, if you're **Slipknot**, you turn your attention to the silver screen. Yes, really. Frontman **Corey Taylor** has revealed that he's been in conversation with bandmates Shawn 'Clown' Crahan and Jim Root about an ambitious 'Knot movie when the time comes for their next record. "I told them the other day, 'Let's make our Purple Rain, let's make our The

Wall. With a movie – not just the album, but do a movie.'

They were pretty into it," Corey tells Q103 Albany.

"That we're laying the steps for it now just means that we're right back to where we were, which is five steps ahead of the game."

'I push my fingers into my 3D glasses...' anyone? No?

ACES LOW

Iron Maiden's Bruce Dickinson was forced to make an emergency landing in his tri-plane last week, as the aircraft was running low on fuel. The metal icon made an unexpected appearance at Buckinghamshire's RAF Halton, and kept the plane there for a couple of days. Apparently he set off again at Two Minutes To Midnight...

NECK DEEP GO STATESIDE

How do you make a colossal tour even bigger? Why, by adding the UK's finest pop-punk quintet, **Neck Deep**, of course! The Wrexham mob have joined **All Time Low** and **Sleeping With Sirens'** huge Back To The Future Hearts U.S. tour, and our need for a plane ticket has just become that bit greater. We're properly jealous.

JIM ADKINS GOES SOLO!

THE JIMMY EAT WORLD MAN TAKES SOME TIME OUT FOR AN ACOUSTIC EP AND HEADLINE TOUR...

After a busy few years touring as part of Arizona rockers Jimmy Eat World, frontman Jim Adkins has surprised fans with a vastly different musical venture – a six-song series of acoustic jams. The release includes covers of Beck's Don't Act Like Your Heart Isn't Hard, Everly Brothers' Give Me A Sweetheart and Cyndi Lauper's Girls Just Want To Have Fun, as well as three of Jim's own tracks, and will be out on September 11.

Before that, though, the musician will be hitting the UK for a four-date headline tour, culminating in a special

show at London's Union Chapel.

"It's just me doing solo acoustic versions of the solo material, covers and some Jimmy Eat World songs," he explains of the live show.

But for those worried that this could affect Jim's day job, he has words of reassurance. "I'm going to keep this solo tour going for a couple of months and then maybe in November we'll start writing again with the group.

"I just thought, 'Why not take that time to be productive and try to challenge myself?'"



Jimmy Ate Tie

Blitz Kids: 2006 – 2015

SHINEDOWN'S THREAT TO SURVIVAL...

Hard-rockers **Shinedown** have confirmed details of their fifth full-length, *Threat To Survival*. The Floridian foursome will be releasing the follow-up to 2012's *Amaryllis* on September 18. "We have poured our entire being into these songs and into this album," they say of the record. "We are beyond proud and can't wait for you to hear it... we believe it is worth the wait!" Shinedown will be returning to the UK next year for the *Carnival Of Madness* tour with **Black Stone Cherry** and **Halestorm**, so we'll have plenty of time to learn all the words...



My Instagramortal: Jen and Amy

EVANESCENCE RECRUIT NEW MEMBER!

It's been relatively quiet in the **Evanescence** camp of late, but the band have been making some *big* changes. The rock titans have parted ways with long-time lead guitarist Terry Balsamo – and recruited a brand-new member, Jen Majura. "We stand unified knowing it's the right thing for all of us," singer Amy says in a statement. "After scouring the globe, I found Evanescence's missing piece in South Germany. She plays like a supervillain, sings like an angel, and laughs like a great friend. We are all so excited to play together this fall and bring the show to a whole new level." Want to know where things go from here for Evanescence? Find out next week (K!1583)!



THEY SAID WHAT?

"LIME ST. MIGHT BE THE CATCHIEST NECK DEEP SONG OF ALL TIME"

DAN 'SOUPY' CAMPBELL, THE WONDER YEARS

NEWS

K!ONFIDENTIAL

ROCK GOSSIP AND GIBBERISH

Twenty years on, time hadn't been kind to the Siamese Dream twins



BOYS JUST WANT TO HAVE NUN!



We didn't think anything would ever top seeing

Billy Corgan miserably riding rollercoasters at Disneyland, but the **Smashing Pumpkins** frontman

has somehow managed to outdo himself.

Joining tour buddy **Marilyn Manson** onstage for the final night of the duo's epic *End Of Times* run, Billy got kitted up as a nun,

and the pair treated fans to a cover of Cyndi Lauper's *Girls Just Wanna Have Fun*, as well as a joint rendition of Manson's *Antichrist Superstar*. See the bonkers performance on Kerrang.com now!



The Pope Show

SAVE DOG AND ROLL

It hasn't even been a year since Pete Wentz' second child, Saint Lazslo, was born, but the **Fall Out Boy** bassist has already added a furry new member to his family, in the shape of Bowie Wentz. Pretty cute pooch, that. We've got one question for you, though, Pete: is he more than you bark-ained for yet?



ENTER JAM-MAN!



When he's not melting faces off with the biggest riffs in metal, **Metallica** shredder Kirk Hammett has got a much fruitier hobby. The guitarist has fessed up to giving jars of fruit as presents. Kirk revealed to 97.9 The Loop, "I've made apple jelly and pomegranate jelly." Whether it tastes good or not, we'd still take it over another copy of *Lulu*.



...And Jam Jars For All

AX SPHEATED

This week, **blink-182**'s own Mark Hoppus stopped by the Vans store in Carnaby Street, London, and spent precisely £182 (no, we couldn't believe our eyes, either). London was a popular spot this week as **Fearless Vampire Killers** got their giggles on with **Creeper** at *Aces and Eights* for a comedy night.

Meanwhile, **Of Mice & Men** got charitable at an auction with skating hero Tony Hawk, guitar hero **Mark Tremonti** hung out with **Alice In Chains**, and Jack Barakat of **All Time Low** met Arnold Schwarzenegger at Hollywood's Madame Tussauds. He'll be back.



PANDORA BY RAY ZELL Rayzell.com



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THE OFFICIAL KERRANG! ROCK CHART

BMTH ARE CLINGING ON TO THEIR THRONE FOR ANOTHER WEEK, BUT **5 SECONDS OF SUMMER** AND **NECK DEEP** ARE SNAPPING AT THEIR HEELS. GAME ON...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	2	1	BMTH	<i>Throne</i>	SONY MUSIC
2	2	2	PVRIS	<i>Fire</i>	RISE RECORDS
3	5	3	BFMV	<i>You Want A Battle?</i>	RCA RECORDS
4	4	3	YOUNG GUNS	<i>Rising Up</i>	VIRGIN EMI
5	1	5	NECK DEEP	<i>Gold Steps</i>	HOPELESS RECORDS
6	4	6	TWIN ATLANTIC	<i>Fall Into The Party</i>	RED BULL RECORDS
7	3	7	DON BROCO	<i>Superlove</i>	SONY MUSIC
8	9	1	MUSE	<i>Mercy</i>	WARNER
9	7	5	SLIPKNOT	<i>Killpop</i>	ROADRUNNER RECORDS
10	2	10	WE CAME AS ROMANS	<i>The World I Used To Know</i>	SPINEFARM RECORDS
11	3	9	PANIC! AT THE DISCO	<i>Hallelujah</i>	FUELED BY RAMEN
12	4	12	VUKOVI	<i>Boy George</i>	VUKOVI
13	3	13	LONELY THE BRAVE	<i>Control</i>	HASSLE RECORDS
14	6	6	PARKWAY DRIVE	<i>Vice Grip</i>	EPTAPH
15	13	2	ROYAL BLOOD	<i>Little Monster</i>	IMPERIAL GALACTIC LTD
16	15	1	FALL OUT BOY	<i>Uma Thurman</i>	ISLAND RECORDS
17	1	17	5 SECONDS OF SUMMER	<i>She's Kinda Hot</i>	CAPITOL RECORDS
18	11	2	MALLORY KNOX	<i>Heart & Desire</i>	SONY MUSIC
19	12	2	ENTER SHIKARI	<i>Torn Apart</i>	ENTER SHIKARI
20	11	1	NECK DEEP	<i>Can't Kick Up The Roots</i>	HOPELESS RECORDS

DAVE STEPHENS, WE CAME AS ROMANS



THIS SONG THROWS BACK TO THE PAST. WHAT INSPIRED THAT?

"We write a song about our past on every record. It's necessary to remember those times to move forward."

DO YOU BELIEVE THAT IT'S POSSIBLE TO LEARN FROM YOUR PAST MISTAKES?

"Absolutely. I'm not the type of person to dwell on something negative

that's happened to me. Instead, I try to think, 'What can I take away from this experience to better myself?'"

HOW DID THE VIDEO CONCEPT COME ABOUT?

"Our characters are surrounded by destruction and darkness, but they pull themselves out by following hope. We have to stop living in the shadows."

GAVIN EDGELEY, LONELY THE BRAVE



HOW DID YOUR SPLIT 7-INCH EP WITH FRANK IERO COME ABOUT?

"Through our label, Hassle Records. We jumped at the chance, as we're all fans!"

DID CONTROL FEEL SPECIAL TO YOU?

"It really did. As soon as I started hearing what

Dave [Jakes, frontman] had come up with, I loved it. He gets you like that."

WHAT'S YOUR FAVOURITE LYRIC FROM THE TRACK?

"'I fall out of bars, and courtyards, and feel like I've done it'. Me and the rest of the band can relate to that one!"

**SEE/HEAR
THE OFFICIAL
KERRANG!
ROCK CHART!**



The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 12:30pm with Jack Saunders, and also on K! TV Thursdays at 4pm. Tune in and listen up!

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BULLET FOR MY VALENTINE

PLUS SPECIAL GUESTS

WHILE SHE SLEEPS

VENOM UK TOUR 2015

01/10 BOURNEMOUTH O₂ ACADEMY

02/10 READING HEXAGON

03/10 GUILDFORD G LIVE

05/10 AYLESBURY THEATRE

06/10 STOKE VICTORIA HALL

07/10 LINCOLN ENGINE SHED

09/10 YORK BARBICAN

10/10 ABERDEEN MUSIC HALL

11/10 DUNFERMLINE ALHAMBRA

13/10 MIDDLESBROUGH EMPIRE

14/10 CARLISLE SANDS

16/10 LEICESTER O **SOLD OUT**

17/10 BEXHILL DE LA WARR PAVILION

18/10 FOLKESTONE CLIFF HALL

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NEWS

FRESH BLOOD

ROCK'S BREAKING

L – R: Luke Boerdam (vocals/guitar), Michael Richards (drums), James Tidswell (guitar) and Luke Henery (bass)



VIOLENT SOHO

MEET THE AUSSIE PUNKS WHO WENT FROM RAGS TO ROCKSTARS



SAINSBURY'S AREN'T GONNA BE HAPPY ABOUT HIM WIDDLING ON THAT TROLLEY...

No, probably not. But then we don't think the bigwigs at Sainsbury's would be fans of these Brisbane rockers in the first place. No big loss, though, when you've got the likes of Mark Hoppus, Jeremy McKinnon and 5 Seconds Of Summer endorsing your grunge-inspired rock tunes! Head to Kerrang.com and download *In The Aisle* for a taster.

WEIRD NAME FOR A SONG – WHAT'S THAT ABOUT, THEN?

According to guitarist/vocalist Luke Boerdam it's about an old dude who goes to his friend's café. "He walks in with his own cheap tea bags and asks the staff to make tea for him, and at the same time he's dragging a plastic cricket bat around," he explains. "I try and write about outsider suburban characters, outcasts from society, tapping into their reality and what they view as 'normal'. It asks a question about our reality and insecurities. It's kinda like a big 'fuck you' to everyone else for living normally."

VERY INTERESTING 'STROKES CHIN'... SO, CAN THEY RELATE TO THAT, THEN?

For sure! After recording their first album, 2008's *We Don't Belong Here*, they got picked up by Sonic Youth blokey Thurston Moore, who signed them to his label. Then they relocated to Brooklyn, where they lived with their wives in a two-bed apartment,

"WE WERE ABSOLUTELY BROKE!"

with each couple rotating between the beds and the sofa every day. "The bed situation sucked a lot," remembers Luke.

WELL THAT SUCKS! AT LEAST IT DIDN'T GET ANY WORSE THAN THAT, EH?

Actually, it did. It didn't work out with Thurston, so once their contract was up, the quartet admitted defeat and went home. "We all had to live with family 'cause we

were absolutely broke – it felt like we'd been put through a blender and spat out the other side," says the frontman. But just as guitarist James lined himself up a job at McDonald's, their luck changed. "When he was driving home from the interview, one of our mates texted him and said congrats on the ARIA nomination [Australia's version of the Grammy – for their self-titled album]!" That gave them the motivation to make album number three, *Hungry Ghost*, which got its UK release in June and saw them swap Golden Arches for gold records after it crossed the 30,000 threshold in Australia.

THAT SURE BEATS COOKING CHICKEN NUGGETS! WHAT'S NEXT, THEN?

"Right now we're in the studio making another record, which is rad," smiles Luke. "We just want to make music and tour. If we can keep doing that with full integrity, and we ain't gonna do it any other way, we'll be very happy indeed."

WHAT YOU NEED TO KNOW

FOR FANS OF: Nirvana, Smashing Pumpkins, Pixies.

HEAR: *In The Aisle*, which you can download for free at Kerrang.com.

MORE INFO: [Facebook.com/violentsoho](https://www.facebook.com/violentsoho)

CHECK OUT: The house party hang-out vid for *Covered In Chrome*.

DON'T MISS: Violent Soho and more killer bands on Alex Baker's *Fresh Blood* show on Wednesdays at 10pm on Kerrang! Radio.



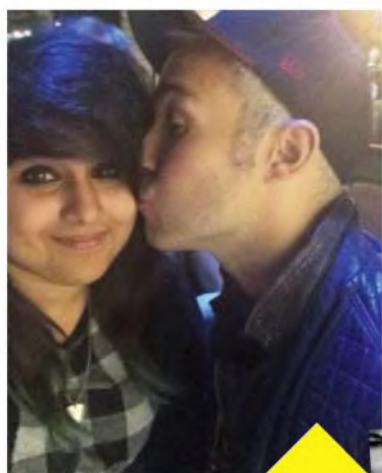
To hear them, get yourself over to **Kerrang.com**





BARK AT THE MOON

"My tiny dog has come to sit and enjoy this week's @KerrangMagazine with me..." says tiny dog's owner @cosmicraddness. We hope The Wolf Of Watford, Frank Carter, didn't scare him/her away!



IRRE-KISS-TIBLE

"When Pete Wentz kissed my cheek!" says @crownthephan. Was he wearing his MAC lipstick again? We still haven't got it off...



PHOTOMATIC

"Best half band selfie I've ever gotten from the Broco lads!" says @EmilyRose_UJ. With the quality of poses going on here, you guys could probably get a spot in Zoolander 2. Maybe not Matt, though...



WINNER!

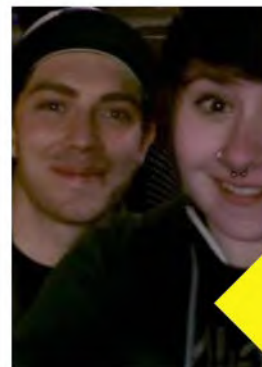
ASHESTOALTARS

"We had Ashestoangels play at our wedding and our bridesmaid photobombed us!" says @Im_not_ok_1988. We hope Crilly behaved himself at your wedding, unlike at the K! Awards - we'll say no more. Anyway, to hire Ashestoangels for your wedding, phone 0800-666-NEWGRAVE. Enjoy your PULP voucher and congratulations on your wedding.



THIS SELFIE OF MINE

"I met Patty Walters, he is legit the kindest person I've ever met!" gleams @summerlake_. Hey, summerlake, you haven't met us yet. We like to think we're pretty kind. Well, unless you spoil Game Of Thrones for us...



FLASH LAND

"Met Twin Atlantic, but this makes me laugh as @samtrusty was practically backbending to my height!" laughs @RachaelGrohl. At least we now know that Sam can go into gymnastics at the Olympics if this all goes balls up.



IT'S MIKE, LIKE

"So I met @MikeDuce and had a photo with him..." says @fvklover. See, what we think happened here is that Mike dealt it and smelt it... and seconds after, your smile was gone. Right?

NEXT WEEK

WIN!

TICKETS TO WARPED TOUR UK FOR YOU AND THREE FRIENDS!



Bumped into any rockstars at a Pizza Express? Maybe you shared a Ferris wheel with Vic Fuentes? Whatever you wanna shout about, if you've got a photo to prove it and wanna share it, all you need to do is tweet or Instagram using #Kommunity. The best will win tickets for themselves and three friends to go party at **Warped Tour UK** this October, where you can see **BVB, Asking Alexandria** and loads more - see Gig Guide for full details.



COVER STORY

“ I’M NOT EVEN SURE
WHERE HOME
IS ANY MORE.

I LIVE ON THE BUS AND I’M SURE I’LL

DIE ON THE ROAD”

FOR ALMOST 70 YEARS, **LEMMY** HAS LED A LIFE WHERE EVERYTHING IS LOUDER THAN EVERYTHING ELSE. IN OUR WORLD-EXCLUSIVE INTERVIEW, HE OPENS UP LIKE NEVER BEFORE ON SEX, DEATH AND REGRETS...

WORDS: NICK RUSKELL PHOTOS: ROBERT JOHN

“D o you wanna drink?”
It’s all about the entrance. Especially when it comes to legends. When you interview Bruce Dickinson, the Iron Maiden frontman Alan Partridges his way into the room; big smile, good handshake, usually some incongruous shorts or something. Ozzy Osbourne, meanwhile, will shuffle in and go ‘FUCK ME!’ at the size of whatever massive hotel suite you’re doing the interview in, before taking the piss for 15 minutes. Wait around for Steven Tyler so you can start your Aerosmith chat, and he’ll suddenly

appear from out of nowhere, start talking at a mile a minute about shagging, make loads of really loud ‘WOW!’ noises, charm a waitress, tell a saucy story, wink, then vanish in a puff of smoke.

Walk into Lemmy’s room in one of Kensington’s nicest hotels, however, and he is the puff of smoke. Or behind it, anyway. There’s no grand entrance, just a firm ‘Hello, mate’ from behind the detritus of his cigarette. But, as we’ll see, Lemmy isn’t the type for glitz, glamour and self-promoting entrances. But then, he doesn’t need to be, because he is fucking Lemmy from fucking Motörhead. He doesn’t try to be cool.





Everything Louder Than
Everything Else – especially
when it comes to footwear

He doesn't need to. Motörhead are the best, most enduring rock'n'roll band on Earth; louder than all, able to do in three minutes with three chords and a shitload of volume what most other bands couldn't manage if they lived to be twice Lemmy's 69 years. And as their bassist, singer, leader and icon, Lemmy has become the seemingly immortal face of rock's ability to endure.

But that quiet offer of a drink from a rock legend who even your grandmother knows, not trying to impress, but to be polite, is cooler than a million flamboyant, door-bursting entrances. Of course you know what to say...

"Have you got any water?"

What A Twat.

"Fuckin' hell..." he mocks, in disbelief. "Let's try that again: do you want a drink?"

And, with the grace of second chances, you get the answer right, Lemmy gets a beer out of the mini-bar, and suddenly you find yourself, to all intents and purposes, in the pub, shooting the shit with the greatest rock'n'roll icon of all time.

"Right, now stop pissing around," he smiles, pouring himself a vodka and orange. "Let's talk."

Lemmy doesn't like pissing around. Motörhead's new album, *Bad Magic*, wasn't carefully crafted in a fancy studio over the course of a year while songwriters, producers, engineers and other tinkers endlessly pored over it in order to make everything just-so. Lemmy may be a legend, but it doesn't mean he has to fart about making a record.

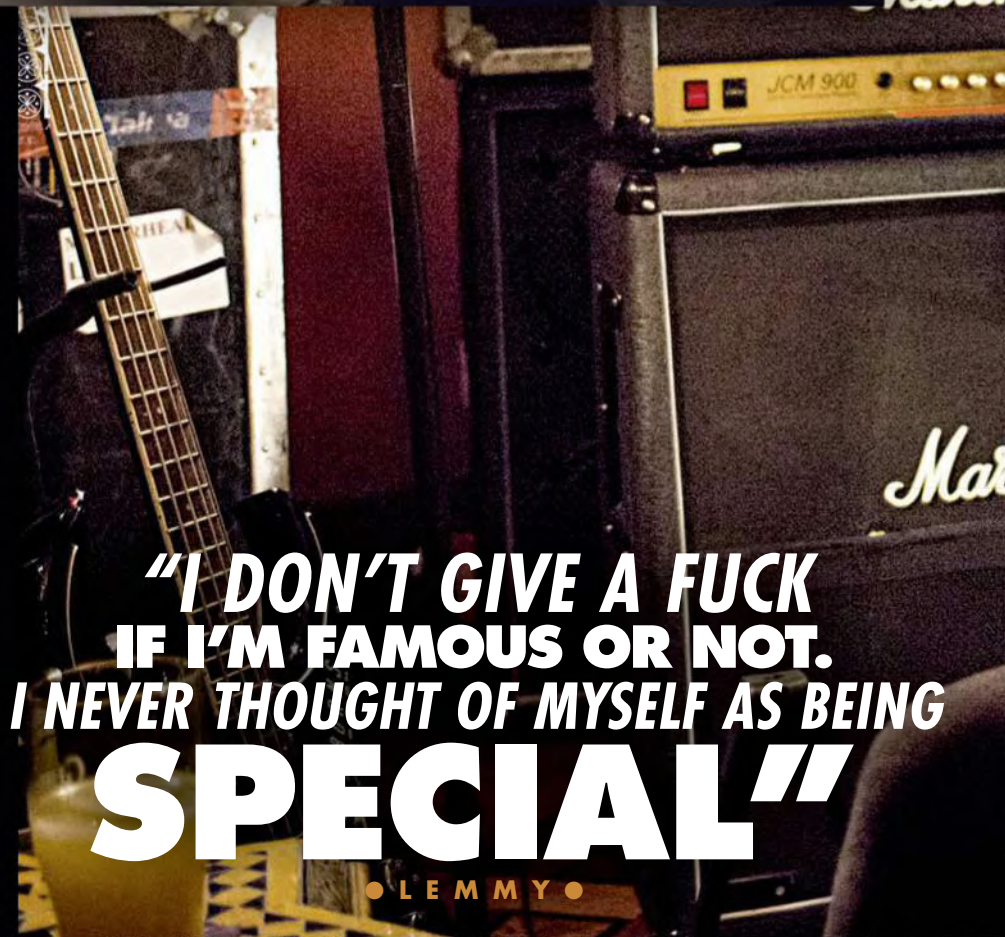
"Fuck that!" he laughs. "In, do it, out. We did the album in about three weeks, same as normal. Some bands spend six months pissing about in the studio – fucking pathetic, isn't it? Def Leppard are still doing that, and I don't believe it. Or Metallica – 18 months on an album. Why? It spends all your money!"

Lemmy knows how to make a record. Motörhead have made enough of them. *Bad Magic* will be their 22nd in a career that celebrates its 40th birthday this year. Albums like *Overkill*, *Ace Of Spades*, *Bomber* and *Iron Fist* are records you don't have much of a choice about liking if you're a rock fan: their fingerprints are all over what's followed during the last 40 years. Metallica, Green Day, Slipknot, Foo Fighters and everyone else in this magazine have in some way been affected by Motörhead's music. When the band played at Glastonbury in June, Metallica's Lars Ulrich could be seen rocking out in the wings as Lemmy, guitarist Phil Campbell and drummer Mikkey Dee deafened Somerset.

But if Motörhead's influence and longevity is to be applauded – remember, they may have had their share of members, but they've never split up and done the reunion 'thing' – then Lemmy himself deserves a standing ovation. Motörhead may be 40, but Lemmy's "probably got almost 20 years before that playing in bands and stuff". And during that time, not only has he made some of the best music ever released – and there is no song that sums up the life-affirming power of rock'n'roll quite as perfectly as *Ace Of Spades*, even on its 8,000th repeat – he's become a human symbol of a hard-playing, hard-living life. Like a cowboy with a bass and a tour bus rather than a horse and a gun, Lemmy is music's coolest outlaw. A whisky-drinking drug dustbin who somehow never seemed overly affected by his excesses (once telling KI, "I drink a bottle of bourbon a day, but I don't get falling-down drunk"), who always seemed far more intelligent, sharp and



No, of course it's not just juice. C'mon, let's be serious for a second...



**"I DON'T GIVE A FUCK
IF I'M FAMOUS OR NOT.
I NEVER THOUGHT OF MYSELF AS BEING
SPECIAL"**

• LEMMY •

lucid than your stereotypical rock knuckledragger. Even after a night on the pop. Rather than 'no class' (in the words of a 1979 single), Lemmy seems to have distilled it to a great strength, and drunk the whole bottle. Even when discussing his rumoured tally with the ladies – estimated at over 3,000 – he shrugs and says, "That's not that many considering how old I am and that I've never been married."

If he has, it's been to music. In fact, his love affair with it goes back such a long way that he can "remember a time before rock'n'roll".

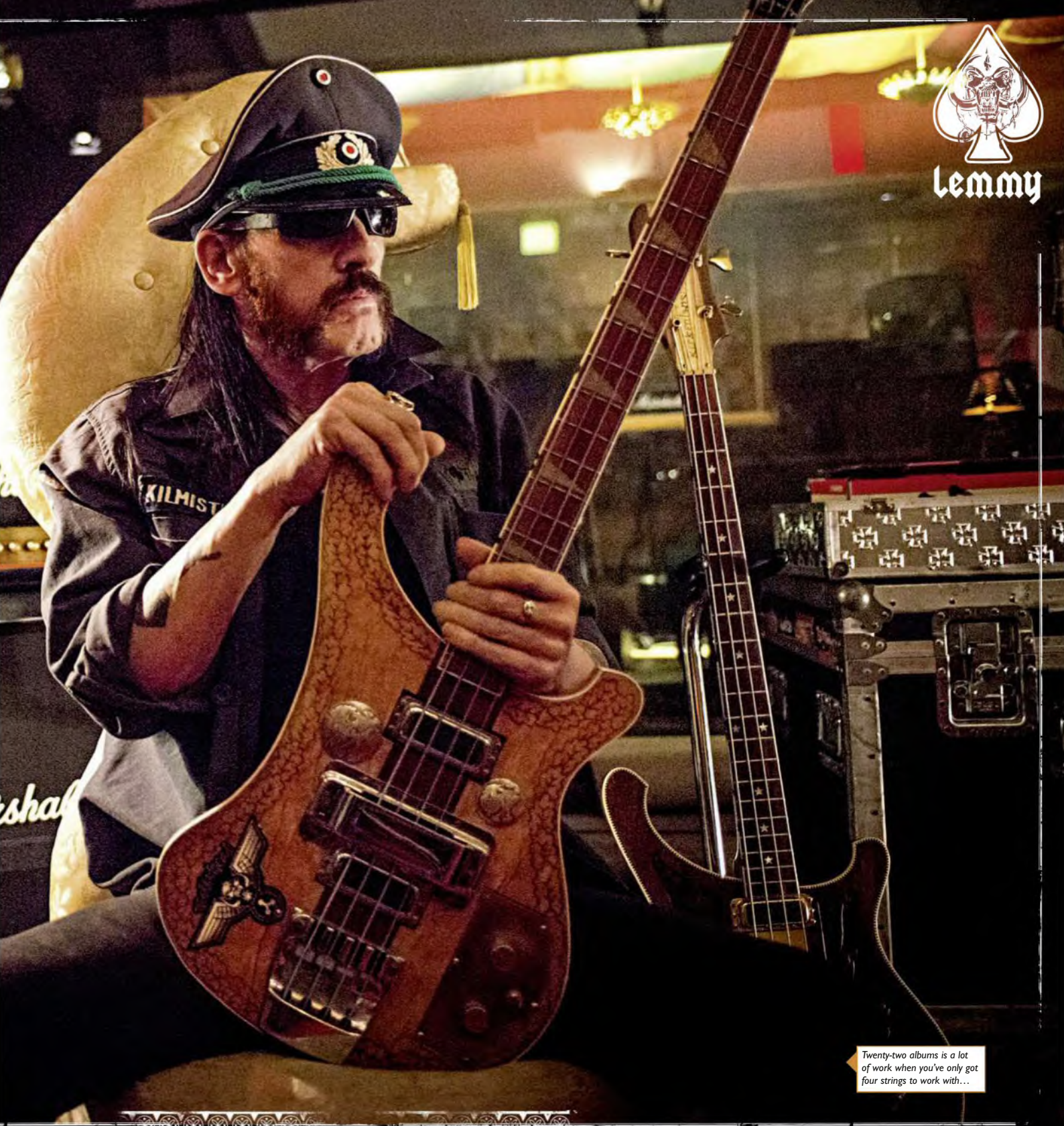
"Before Elvis, there wasn't anything remotely like it," he recalls today. "You had your mother's records, and that was about it. And then Elvis came along, and

suddenly it was like, 'I know what I want to do with my life now: I wanna be a rock'n'roller!' It changed the whole world, man. Nothing was the same."

Enraptured by this new discovery, the young Lemmy – then known as Ian Kilmister, his nickname coming from his habit of borrowing money, saying, "Lemmy a fiver 'til Monday" – got involved. He played guitar at first, before taking a job as a roadie for none other than Jimi Hendrix. But he wasn't just carrying flight cases.

"Everyone was taking acid, man!" he laughs at the era's memories. "I'd pick it up for Hendrix and we'd share it. We were off our heads on it constantly, and it was great acid, man. Really high quality."





Twenty-two albums is a lot of work when you've only got four strings to work with...

Eventually, he joined acid-fried '70s psych-lords Hawkwind, singing on their 1972 Top Three hit, *Silver Machine*. But that, too, did not last, and he was kicked out of the band after getting busted with drugs on tour in America. As a final roll of the dice, Lem headed home and started a new group. But this time, it would be on his own terms.

"I'd been fired by every fucking band I was in," he recalls today. "So, after I was kicked out of Hawkwind, I figured, 'Well, if I formed my own band, they can't fucking throw me out. I was driving it, I was going to be the one in charge. Maybe even see what it's like to fire a few people for myself if I need to, heh.'"

What happened next saw Motörhead become

one of the most important bands in music history. Where Hawkwind were a psychedelic dream of a band who would regularly play all-nighters ("We'd have a slow-strobe, the sort that gives you epileptic fits, going constantly to blow people's minds..."), this new band were a football riot, a thrown pint glass. Nobody had heard music as fast, hard or loud before. Punks forgave the band's long hair on account of their fearsome racket, while metal fans took to the 'Head's aggressive, no-shit sound as a natural next step. In their wake, Judas Priest upped the speed, and a young band called Iron Maiden emerged with a similarly brawling street spirit. Even in America, these three English oils running on amphetamines and

adrenaline were becoming a hit. Lemmy recalls one young fan the first time they met.

"Him and a mate came around to our hotel when we played in LA in about 1980, professing to be our number-one fans in the world," tells Lemmy today. "They were like, 'Can we come and drink with you?' We said, 'Sure.' We got them so drunk that this kid went, 'Lemmy, can I go to your bathroom?' I took him in there and he was sick all over himself. I threw him one of the towels, and he threw up on that, too!"

And that was the first time Lemmy met Lars Ulrich and his mate Cliff Burton. We're not sure who has the cooler story out of it.

Lemmy wonders what passes for a hat nowadays... (From left) the man himself, guitarist Phil Campbell and drummer Mikkey Dee

Forty years in, not much has changed. These days, Lemmy is older, wiser, in less good health than he once was, admittedly (the smoking and drinking today are in defiance of doctor's orders). But as far as the band goes, it's business as usual. Some groups of Motörhead's vintage leave half a decade or more between albums – Bad Magic comes two just years after its predecessor, *Aftershock*, itself three years after *The World Is Yours*. So, the status of Motörhead is pretty good right now. Ask Lemmy about the state of rock'n'roll in general, though, and he's typically honest in his reply.

"I think it's pretty poor right now," he says. "We're waiting for something, and I'm not sure what it is. Maybe it's for the death of rock'n'roll, y'know? I really don't know. I don't understand what we're waiting for at the moment, because we've been waiting for a long time. We deserve something, but we ain't getting it."

"I don't know why half of [modern bands] are together, 'cause they don't deserve to be," he continues, with a 'what are you gonna do?' smile. "All they do is make a fucking racket. I think we're still looking for an answer to punk, to be quite honest with you, 'cause Nirvana wasn't it, y'know? They were the closest, but that didn't last. I like some bands. I like Foo Fighters and Evanescence and stuff. But I don't know if we're going to get a real thing like punk again."

Not that Lemmy actually gives a shit. He's a music fan, yes, but Motörhead have never followed anybody else's orders. Imagine that – a world where you could tell Lemmy what to do. Unthinkable, isn't it? They've always done what they wanted and stuck two fingers up to everything else. And even now, Motörhead tour *relentlessly*, all over the world, partly because it's all they know.

"I live on the bus," Lemmy says. "That's the story, innit – home is where you leave your shit."

Technically, that's in LA, in an apartment just around the corner from infamous rock dive The Rainbow Bar & Grill ("My local," he calls it), but nowadays Lemmy is happiest when he can hear the rumbling of wheels beneath him.

"The place I feel the most at home is with the boys in the band and the crew on the road," he admits. "I don't even know where I live any more. I have an apartment in LA, but I'm not even sure where home is, really. I haven't done for years."

All this time on the road has not been without its cost, though. Decades of knocking back Jack, taking drugs and smoking like a chimney made Lemmy seem, like Rolling Stones guitarist Keith Richards, another man with a famous appetite for life's fastest lane, indestructible. But the last couple of years have seen Motörhead having to call in sick, cancel tours and, during last year's Wacken Open Air festival in Germany, abandon their set midway through so Lemmy could be taken to hospital.

"I've had some health scares," he admits, "and I've had to really cut back on smoking and drinking and whatever. But it is what it is. I've had a good life, a good run. I do what I do still. I'm sure I'll die on the road, one way or another."

Are you afraid of that?

"No."

What do you think happens when you die?

"I don't know." Then he smiles. "I'll tell you when I find out."

That's not something we want to think about too much right now, but this attitude sums up Lemmy. This devotion not just to a band, but to the life the band has given him, is what's helped make Lemmy the icon he is. But use that word – or 'legend',

THE MAKING OF A LEGEND

THE LIFE OF LEMMY IS LITTERED WITH MYTHS AND LEGENDS. HERE'S FIVE OF OUR FAVOURITES...



HE PUNCHED HIS HEADMASTER

...and got expelled for his troubles. When he was sent to the headmaster's office for a caning following a school misdemeanour, Lemmy asked not to have it on an injured hand with a bandage on it. When the head ignored him, and the cane came down on exactly that hand, Lemmy thumped him and got his marching orders. You can see his point, mind...



DOCTORS ONCE TOLD HIM NOT TO SLOW DOWN

Such has been Lemmy's appetite for booze and drugs over the years that his body supposedly got accustomed to the bombardment of alcohol and go-faster chemicals. Doctors were apparently so freaked out that they told him not to alter his intake too much, lest his body implode from toxic shock syndrome. That's fine for Lemmy. But you are not him. Don't try that.



HE TAUGHT SID VICIOUS HOW TO PLAY THE BASS

Well, he tried to. During a stint when the young Sid was crashing on Lemmy's

sofa, Lemmy tried to teach the future Sex Pistol the ropes, "but he was fucking hopeless". When Sid came in one day to tell Lemmy that he'd got the job in the Pistols, Lemmy laughed, "What, as road crew? You're hopeless!"



THERE'S A ROYAL GOOD REASON WHY HE'S GOT LONG HAIR

Lemmy with short back and sides? Get the fuck out of here. But there's another reason why he's kept his mane, other than simply being a badass. "It covers my big ears," he explained. "I look like Prince Charles otherwise."



WHO LIKES SHORT SHORTS?

Anthrax and Lemmy were once sharing the same apartment block in LA in the '80s. The young thrashers were understandably stoked by this. Although there was one slightly weird thing. "Lemmy was wearing, like, short shorts, you could basically see his ass!" recalled guitarist Scott Ian. Eventually, Scott worked up the nerve to ask Lem what the deal was. "They're shorts! I'm cool!" came the response. Kind of self-explanatory in hindsight, really.

or 'hero', or any of the other tags you can hang on him – to his face, and he'll just casually shrug it off.

"Whatever I seem to be, that's what I am – that's the whole story right there," is how he mulls over the notion that he's anything other than Lemmy The Bloke.

So, when people call you a legend, how does that make you feel?

"As long as they don't believe it, that's alright."

Can you understand why people say it?

"Well, who wouldn't want a hero somewhere in their lives? And it might as well be me, 'cause I don't take the piss out of them for it, and I don't laugh at them because of it."

That's one thing I think people do see in you. "Yeah, but I'm not a legend. I never thought of myself as being special in particular. Maybe I make brilliant music, but that's about it."

Do you always just think of yourself as Lemmy From Motörhead?

"Sort of," he muses. "You probably see it differently because you're young. We've always been around for you, haven't we? But we haven't always been around for me. I spent the first 30 years of my life without Motörhead, so there's all that to think about. I'm just me; it's not my job to do other people's thinking about me for them."

If you were to be the philosopher for a moment, what would you say that all this has taught you about the meaning of life?

"I never cared," he shrugs. "See, that's the great thing about me, I don't care. I don't give a fuck if I'm famous or not. I'm always going to be like, 'It doesn't really matter.'"

Again, that's very Lemmy. Don't give a shit. It doesn't matter. Fuck it. Which is about as close to fatherly advice as you'll get out of the man. Nobody tells Lemmy what to do, and he's not going to do that to anyone else, either.

"I don't give advice," he says when asked. "I don't say, 'Do this, and do that, and don't do this and don't do all that.' I'm all finished with that stuff, y'know. Whatever problems I had, [younger people] won't run into, 'cause it was a different planet then. And I don't think you should give advice anyway. I think it's a really bad idea. People should make their own decisions and mistakes. That's how I did it."

Neither does Lemmy 'do' regrets. He once said, "I've given my life to rock'n'roll, and rock'n'roll has given me my life," as fine a trade-off as one could imagine. He's only ever had one real job, which his father got him, working as an engineer in the Hotpoint washing machine factory. But that didn't last long. "I grew my hair 'til they fired me," he chuckles. "And I've been on the road ever since." Instead, Lemmy has been a pirate of the road. A genuine rock lifer who does what he does because it's his whole life. And even in his imagination, it couldn't have been any other way.

"There's always shit you can bitch about in life," he concludes. "Some people will always say, 'I could have been an architect,' or something. Well, fuck off."

And as he stubs out his hag and bids Kerrang! goodbye, hat perched firmly, proudly on his head, you're glad. Lemmy is a reluctant hero. But that's what makes him who he is. He and his band haven't changed in four decades, they still work like dogs, and will do until, perhaps, the bitter end comes. And that's just how Lemmy always wants it to be.

We'd say 'Never change', but it would be fruitless. Lemmy never will. And thank fuck for that.

MOTÖRHEAD'S BAD MAGIC IS OUT ON AUGUST 28 VIA UDR MUSIC/ MOTÖRHEAD MUSIC. THEY TOUR THE UK NEXT YEAR – SEE THE GIG GUIDE

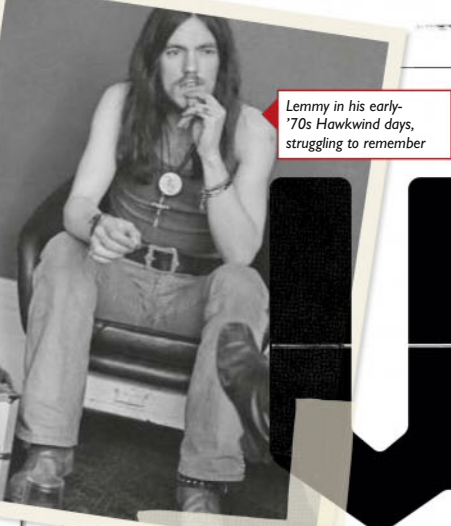




**"I DON'T GIVE ADVICE.
PEOPLE SHOULD MAKE THEIR
OWN MISTAKES.
THAT'S HOW I DID IT"**

● L E M M Y ●

Well, Lemmy might give
one bit of advice, at least...



Lemmy in his early-70s Hawkwind days, struggling to remember



Motörhead enter with a bang – literally, with fireworks strapped to Lem's bass

WARTS 'N' ALL

HARD AS IT IS TO BELIEVE, THERE WAS ONCE A TIME BEFORE **IAN KILMISTER** WAS THE LEADER OF **MOTÖRHEAD**. BUT ONE THING HAS NEVER CHANGED: **LEMMY** HIMSELF. AS WE LOOK BACK ON OUR HERO'S LIFE, MUSIC'S BIGGEST NAMES PAY TRIBUTE TO A MAN WHO DEFINES ROCK'N'ROLL...

"Until [I met Lemmy], I'd never met what I'd call a real rock'n'roll hero before," is how Dave Grohl recalls his first meeting with Motörhead's frontman, on the website for his Probot project. "Fuck Elvis and Keith Richards – Lemmy's the king of rock'n'roll. He told me he never considered Motörhead a metal band, he was quite adamant. Lemmy's a living, breathing, drinking and snorting fucking legend. No-one else comes close."

When you have no less a person than the Foo Fighters mainman saying these things about you, they're probably true. And with Motörhead in their 40th year, it's hard to think of a time when Lemmy's status as the bloke who's lived harder, faster and louder than any other rockstar alive wasn't an obvious truth.

But the story of Lemmy begins before even that, on Christmas Eve, 1945, when he was born in Stoke-on-Trent. After his parents divorced, he went to live with his mother, eventually settling in North Wales with her and her new partner. It was here, at school, that the young Ian Fraser Kilmister noticed two things: girls, and how lads with guitars seemed to attract them.

Sensing an opportunity to get his end away, Lemmy began playing the guitar, in the hope of meeting girls. But his interest in music was also developing as much as his desire to sow his wild oats. For post-World War II youth, the arrival of rock'n'roll – spearheaded by Elvis Presley and his devilish shaking hips – was as much a symbol of freedom as it was a new style of music. This was rebellion on a massive scale, a chance to revel in the giddy thrill of life, sex and wild abandon in a way their parents never had. Lemmy wanted in, and after seeing a pre-fame Beatle at Liverpool's Cavern Club, his mind was made up.

His first band to have any success were The Rockin' Vickers, whom he joined in 1965 as guitarist. Though their name was nowhere near as household as their contemporaries in The Beatles, The Kinks or The Rolling Stones, they released a series of average-performing pop singles, the best being It's Alright, a cover of The Who, on which his guitar playing is a foreshadowing of the hard, stabby sounds of his bass in years to come.

It didn't last, though, and in '67, after the demise of the band, Lemmy got a job working as a roadie for Jimi Hendrix. As you might have read in our interview on the prior pages, Lem began taking acid during this time. But then, everyone was. And when Hendrix is buying, you don't say no...

"Everyone was on acid, man!" he laughs. "Everybody was tripping. We'd hang out with Pink Floyd, 'cause they always had some. But everyone was fucked up! It was normal."

So began a relationship with drugs and life on the road that would last until the present day. Acid, coke, speed, grass, booze, uppers,

downers... Lemmy's taken it all. But in all that time, Lemmy's still kept one thing out of his system.

"I didn't get into heroin, which was the strange thing, 'cause I'd have become addicted immediately, y'know?" he muses. "I didn't fall into that trap, I was a speed freak. I wanted to be up and at 'em. And that was what I did. I was up and at 'em and that was that. I sped through the downs and that was about it"

With sex and drugs taken care of, Lem continued to rock'n'roll, first with psych outfit Sam Gopal, then in 1972 with space-rock legends Hawkwind, whom he got into partly because of a love of speed he shared with some of his future bandmates. It was a gig that would change everything.

Having never picked up a bass before, Lemmy was chucked in at the deep end. He swam by using chords instead of standard single notes, making him louder and fatter, perfect for Hawkwind's infamous all-night, LSD and speed-fuelled gigs (check out their mind-bending Space Ritual live album for proof). But the problems also started early on. Lemmy wasn't the singer; and when he sang on the single Silver Machine, something unexpected occurred.

"That really pissed them off because I wasn't the singer; but I sang on that and it got to Number One!" he chuckles now. Yet that wasn't the only thing pissing off his bandmates. Eventually, while on tour in Canada in 1975, a drugs/law problem saw Lemmy banged up for five days on a possession charge (eventually dropped, on the fortuitous technicality that he'd been nicked for possession of cocaine, which actually turned out to be speed).

Less fortuitously, he was fired from the band.

Motörhead were Lemmy's first try at having his own band. He didn't expect it to last, considering how everything else had gone. But despite being louder than war, looking like the Hell's Angels' more dangerous brothers, and once claiming that if they moved in next door to you, your lawn would die, they were a hit.

If you wanted a Fucking Loud Band, Motörhead were your men. Their appearance on comedy show The Young Ones in 1984 was perfect for the show's mix of everything loud, ludicrous and loveable, while Lemmy's appearance in spoof metal documentary Bad News, describing the band as "The worst kind of pimply shit", is legendary. And as we've already seen, Motörhead's music was the gunpowder that launched the New Wave Of British Heavy Metal, thrash, the second wave of punk and beyond. Lemmy was one of the most influential musicians on the planet.

As the '80s went on, Motörhead's fortunes became less and less grand ("Except in Germany," notes Lemmy: "Everyone forgot us in England, but we toured Germany loads and made loads of money!"), but when Metallica took their Black Album to America's stadia in the early '90s, they fell over themselves to ask Motörhead to support. At Lemmy's 50th birthday in 1995, they celebrated by playing a set as 'Head cover band The Lemmys. Naturally, they all wore fake 'taches.

In the years that followed, the 'Head began to find themselves on the up once more, and today they're firmly sitting at the legends table. But whether up or down, fortunate or down on his luck, one thing has remained – Lemmy is a rock'n'roll bastard. Dave Grohl's never been more right about anything.

★ YOUR HERO'S HERO ★



"Why's Lemmy cool? There's no answer. He's more than human, and all we can do is gaze in his direction wishing we were that cool. There's no compromises. He's badass."

FRANK IERO



"I know a lot of rock'n'roll personalities, and the ones that I admire are the ones that are fucking the real deal. The people who live sleep and breathe rock as a lifestyle. And Lemmy represents that to me."

SLASH



"There are no words. He's Lemmy. It should be a verb."

LARS ULRICH, METALLICA



"Lemmy is a living legend. Early on he embraced what it is to become a caricature of yourself, and not in a bad way. He embraced rock'n'roll and what it takes to transcend to that next level where he's not just a dude, he's Lemmy."

ALEX GASKARTH, ALL TIME LOW



"As a young musician, I remember seeing Lemmy on MTV and he said something that day that was so simple, yet immensely impactful. 'Someone's got to make it, so why not you?' Lemmy's words spoke to me and I've never looked back."

JOHN DOLMAYAN, SYSTEM OF A DOWN



"Lemmy is a straight-shooting rock'n'roll guy, and you have to love that outlaw attitude."

WES BORLAND, LIMP BIZKIT



"All the guys in Motörhead are pirates, and Lemmy is Captain Hook."

ALICE COOPER



Nightmares? Us? Never... *gulp*

Hawkwind: "Drugs, you say?"

**"FUCK ELVIS AND
KEITH
RICHARDS.
LEMMY IS THE KING OF
ROCK'N'ROLL"**

• DAVE GROHL •

Dave didn't get the memo
not to wear a band's
shirt when you meet them



RETROSPECTIVE

DARK SIDE OF THE GOONS

DOOKIE MADE WORLD SUPERSTARS OF THREE YOUNG PUNKS FROM BERKELEY. BUT FOR **GREEN DAY**, THE DREAM WAS TO BECOME A NIGHTMARE. TWENTY YEARS ON, PAUL TRAVERS REVISITS THE ANXIETY, STRESS AND BURN-OUT OF **INSOMNIAC**...

PHOTOS: GETTY, PA

Mike instantly regretted letting his bandmates turn their hand to decorating his flat: (from left) Mike Dirnt, Billie Joe Armstrong and Tré Cool



At the end of 1994, you could have been forgiven for expecting Green Day to have been on top of the world. This snotty little punk band from Berkeley, California, had started the year as a little-known cult act playing small clubs to a couple of hundred people. By the end of it, they'd sold more than 2 million copies of their third album, *Dookie*, and were on their way to becoming superstars.

Like many musicians before and since, however, Green Day were learning that success did not necessarily breed content. It wasn't even a case of 'be careful what you wish for', because no-one – least of all the three members of the band – had seen this coming.

Asked in 2009 in these very pages if he could ever have foreseen the levels of success they achieved, Green Day frontman Billie Joe Armstrong replied, "No, because in the '80s it was a pretty established fact that punk would get you nowhere. The biggest punk bands at the time were Fugazi and Bad Religion, so, back then, no way. After 1994 it became ridiculous and there seemed to be no limits."

"Someone said to me before a show the other night, '15,000 people at this arena – this is everything you ever dreamed of,'" bassist Mike Dirnt related to *Rolling Stone* at the end of 1994.

"I turned to him and said, 'Correction: it's everything I never dreamed of.'"

By the end of the *Dookie* touring cycle, Green Day were struggling with exhaustion. Many from the DIY punk rock community they'd grown up with had turned against them, labelling them sell-outs and prompting the trio to question their own motives and ambitions. Billie Joe and drummer Tré Cool were also dealing with new parenthood and all the issues it can throw up for members of a touring band spending weeks and months away from home.

Green Day were in a dark place and *Insomniac*, their 1995 follow-up to *Dookie*, reflected that. Where *Dookie* had dealt in a reasonably cheery fashion with teenage angst, apathy and wanking, *Insomniac* delved into deeper, darker waters, with a harder sound and fewer gold-plated pop-punk hooks. In many ways it can be seen as Green Day's version of Nirvana's *In Utero*; a kick-back reaction to the band achieving a level of fame and adulation that none of its creators had sought.

"*Stranded, lost inside myself / My own worst friend / My own closest enemy*", began Billie Joe on opener *Armatage Shanks*. Clearly, this was not a band at ease with itself or the world around it and,

when Green Day went on to cancel their remaining tour dates midway through the European leg of the *Insomniac* run, many feared it marked the end of them altogether...

"ANGER'S MORE INTERESTING THAN HAPPINESS"

BILLIE JOE ARMSTRONG

To understand where Green Day ended up, you have to consider where they came from in the first place. When Billie Joe and Mike Dirnt started playing together under the name

Sweet Children in the late '80s, punk was a calling rather than a career plan. As Sweet Children mutated into Green Day, they became a regular feature at the staunchly anticorporate punk rock club 924 Gilman Street in Berkeley.

"That place and culture saved my life," Billie Joe told *Rolling Stone* in 1995. "It was like a gathering of outcasts and freaks."

When the band released their debut album, *39/Smooth*, in 1990, world domination could hardly have seemed further away. It cost \$700 to record and Larry Livemore, co-founder of Lookout! Records, who released it, recalled, "39/Smooth was recorded and mixed in two days, which is about how long they took to tune up the snare drum on *Dookie*. Their drummer at that time [John Kiffmeyer,

GREEN IS THE DARKEST COLOUR

GREEN DAY'S DARKEST MOMENTS, IN MIXTAPE FORMAT

WELCOME TO PARADISE

DARKEST LYRIC 'A gunshot rings out at the station / Another urchin snaps and left dead on his own' Okay, so Dookie wasn't the darkest of albums, but it was packed with anxiety and ennui. It can certainly be scary striking out on your own for the first time, especially in the sort of slum where gunshots ring out at the station.

GEEK STINK BREATH

DARKEST LYRIC 'I'm blowing off steam with methamphetamine / Well, don't know what I want / And that's all that I've got / And I'm picking scabs off my face' Dealing with the effects of methamphetamine, this *Insomniac* track pulls no punches. Even the video got pulled from the playlists, featuring, as it did, graphic footage of a dental extraction.

PANIC SONG

DARKEST LYRIC 'The world is a sick machine / Breeding a mass of shit / With such a desolate conclusion / Fill the void with... I don't care' With its drawn-out intro of drilling bass sounding like palpitations, this is an edgy track based on Mike Dirnt's panic attacks – a long-standing problem stemming from a congenital heart defect.

UPTIGHT

DARKEST LYRIC 'Uptight I'm a nag with a gun, yeah / All night, suicide's last call / I've been uptight all night / I'm a son of a gun' It's perky and it has one of those irresistible Green Day hooks, but neither can quite disguise the darkness of the lyrics. "I feel a lot of responsibility writing about suicide in a song," Billie Joe told *K11*.

BLOOD, SEX AND BOOZE

DARKEST LYRIC 'Throw me to the dogs / Let them eat my flesh down to the wood / It feels so good' 2000's *Warning* was generally a sunnier affair than its predecessors, but they did buck that trend on tracks like *Misery* and this whiplash paean to S&M. Think *50 Shades Of Green Day*, only good.

ST. JIMMY

DARKEST LYRIC 'Cigarettes and ramen and a little bag of dope / I am the son of a bitch and Edgar Allan Poe / Raised in the city in a halo of lights / Product of war and fear that we've been victimised' Okay, so the whole of *American Idiot* plays like punk noir. As the personification of rage, rebellion and self-destruction, however, fractured figments of the imagination rarely get any darker than St. Jimmy.

BEFORE THE LOBOTOMY

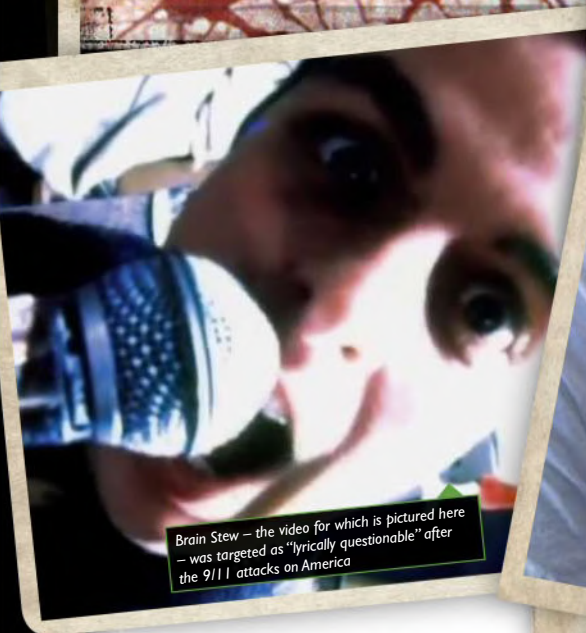
DARKEST LYRIC 'Dying, everyone's reminded / Hearts are washed in misery / Drenched in gasoline' 21st Century Breakdown has more than its share of bleak moments, but this song simply aches with loss. Plus, Billie Joe took the title from a headline concerning a real-life story of a boy who'd undergone a lobotomy because his father thought he was "too hyperactive".

NIGHTLIFE

DARKEST LYRIC 'Is it me or am I going crazy? / This dirty city is my sugar town / My little angel of death / Is my nightlife' This wonderfully sleazy track is one of the most distinctive moments from the ¡Uno!, ¡Dos! and ¡Tré! trilogy. It's not the sex that makes it so dark but the feeling of obsession dripping from every pore.

Billie Joe: hey, if you weren't sleeping, you'd be pissed off, too





Brain Stew – the video for which is pictured here – was targeted as “lyrically questionable” after the 9/11 attacks on America



Can anyone say ‘20 million records?’

aka Al Sobrante] was big on spending as little money as possible and doing it as fast as possible. I think that philosophy was an outgrowth of his punk roots.”

Second full-length Kerplunk built the momentum and saw Green Day courted by the major labels. They eventually signed with Reprise Records, but even with major backing, you would have needed balls of pure crystal to have successfully predicted what would happen next.

Released on February 1, 1994, Dookie smouldered rather than exploded. When Green Day joined the Lollapalooza festival that summer as main-stage openers, they were still driving a reclaimed mobile library they’d christened The Bookmobile.

“The summer of 1994 was crazy,” Billie Joe would tell K! a decade later. “We played on Lollapalooza and we were the first band onstage, playing at midday. People would be leaping over the barriers to see us. Just the year before we were playing to a few hundred people a night. It did freak me out – I was concerned we might be a flash in the pan.”

Fuelled by the live shows and bolstered by the giddy energy and sheer pop suss of singles like Longview and Basket Case, Green Day’s popularity only continued to grow. It was on August 14 when they took a day off from Lollapalooza to play at Woodstock ‘94 that this burgeoning popularity started to look more like a phenomenon. Constant rain had turned the site into a quagmire, and when keyed-up fans started flinging mud-bombs stagewards, the band responded in kind, sparking a mud fight of apocalyptic proportions and a fully fledged stage invasion. At one point, Billie Joe dropped his trousers and Mike Dirnt was tackled by a security guard who, mistaking him for a fan, knocked his teeth out against a monitor.

“It was psycho,” Billie Joe told Spin magazine. “It was the closest thing to anarchy I’ve seen and I didn’t like it. It was a human disaster.”

Even worse, it prompted the frontman’s mum to send him a letter calling him “disrespectful and indecent”. Parental disapproval aside, however, the performance only added further fuel to the Green Day explosion.

From the moment they decided to sign with Reprise, Green Day were resigned to the fact they could no longer play at their spiritual home on Gilman

Street. The club had a policy of never booking bands with major label links but, as Green Day’s popularity expanded, the vitriol directed their way became more extreme. Graffiti scrawled in the toilets at that time read ‘Billie Joe must die’.

In 2009, the frontman was asked if any of those who had ostracised the band had since retracted.

“A lot of the atmosphere from Gilman Street is still there,” Billie Joe shrugged, “so I don’t think anyone will be apologising or retracting their statements.”

Barred from the place where it all began for them and thrust into an unfamiliar world of arenas and fame, the band started to flounder:

“If we go out in the crowd at all we’re hounded and everyone’s yelling, ‘Autograph! Autograph!’ and we’re like, ‘Fuck you!’” Tré told Kerrang! in December ‘94. “So, we tend to stay backstage and hang out with each other. We tend to wreck the backstage areas in the States quite a lot, as well as hotel rooms.”

By the end of the Dookie tour the band were physically and mentally wasted.

“I’m just exhausted,” Billie Joe told Entertainment Weekly. “Totally. We’ve outdone ourselves in a serious way. I have insomnia problems anyway, so it’s hard for me to sleep. That’s the main thing I’m looking forward to. I’ll probably sleep for the rest of the year.”

It was from this sense of turmoil, confusion and exhaustion that Insomniac was born.

“Insomniac was a hard record, and that was a

“IT’S EVERYTHING I NEVER DREAMED OF”

MIKE DIRNT

reaction to Dookie,” Tré admitted to Kerrang! in 1997. “When fuckin’ Dookie came out, we had no control over who liked it. We had a bunch of super-livin’ marines going, ‘You’re my favourite fuckin’ band, bro.’ We were playing too many Coliseum-style big shows. All those ice rinks around Europe, the United States and Canada... It gets really impersonal.”

It was obvious right from the off that Insomniac was a very different beast to Dookie. Where their breakthrough was named after a childish word for excrement and featured poop-flinging cartoon monkeys on the cover, the artwork for their follow-up was taken from a piece by artist Winston Smith called God Told Me To Skin You Alive – itself a reference to the Dead Kennedys track I Kill

Children. The collage featured three skulls (one of which is hidden) – one for each member of the band.

Things had taken a darker turn lyrically, too. Where previously they’d sung about smoking dope and vegging out on Burnout, Geek Stink Breath was a crushing amphetamine comedown. Panic Song was inspired by Mike Dirnt’s panic attacks, and Brain Stew could be seen as another antidrug song, but is actually more redolent of the debilitating effects of chronic insomnia: ‘My eyes feel like they’re gonna bleed / Dried up and bulging out my skull’, laments Billie Joe over the hulking riff.

Insomniac sold far better than its predecessor (it has since gone on to sell a respectable two-million-plus in the U.S. alone, whereas Dookie currently stands at 10 million in the U.S. and more than double that worldwide) but the band were still playing arenas – at least until their decision to cut short their European tour. In April 1996, Green Day did make it back to the UK, but only to thrash through a trio of songs on short-lived TV show Hotel Babylon. Being interviewed on a bed afterwards, the band look like they’d rather be anywhere else in the world, especially when presenter Dani Behr suggests, “You shouldn’t be angry now that you’ve got money...”

“You’re right, because that solves everything,” deadpans Billie Joe, before adding, “I generally don’t like people very much. I think people are stupid... Anger’s a whole lot more interesting than happiness.”

It’s a supremely awkward moment that sums up the period perfectly. After being on the road almost constantly for half a decade, Green Day were fried.

“I’m in a place I don’t really want to be,” Billie Joe told U.S. magazine Rip. “Sometimes I feel that we’re losing our passion for playing music. That’s the fucked-up thing – when you lose your passion for what you love then it’s like, is this marriage headed for divorce, or what?”

“It was necessary for this band to just go away at that point,” Tré agreed. “It was a question of mental health on all our parts. We were in a bad state – not with each other, but with the whole thing.”

Thankfully for us, time away from the spotlight allowed Green Day to revitalise themselves and rekindle their love for playing. Their next album, 1997’s Nimrod, would be a huge step forward for the band, but the dark shadows of Insomniac were ones that they had to pass through to reach the next stage of their evolution.



The mid-’90s: The Time That Decent Haircuts Forgot



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INTERVIEW

PAPA

Guys, we're telling you, we've already put into the donation plate...

GHOST DRESS UP AS SATAN'S IN-HOUSE BAND AND PISS ABOUT IN MITRES. RIGHT? AS THEY RETURN WITH ALBUM NUMBER THREE, JAMES McMAHON LEARNS THAT AS WELL AS BEING A SILLY BAND, THEY MIGHT BE AN IMPORTANT ONE, TOO...

Seven years and three albums in, it should be clear by now that the rock world has never seen another band that's anything like Ghost. "We're highly dysfunctional," laughs A Nameless Ghoul. "We really don't function as a band at all."

The Nameless Ghoul to whom Kerrang! speaks today is actually one of five Nameless Ghouls responsible for the instrumentation you hear in this Swedish band's very smooth, yet very heavy, heavy metal. It must be awfully confusing in band practice...

"Extremely. When someone has to pass a guitar tuner, it's a little bit like, 'Who? Me? Oh him?'"

There's a brilliant sitcom there...

"Oh, don't you worry," laughs A Nameless Ghoul. "It's coming..."

It's hard to doubt him, such has been the dark shadow cast by the six-piece in recent times across the rock world – five ghouls, one Satanic pope, Papa Emeritus (now in his third incarnation), out front on lead vocals. This is a band obsessed with detail (this time around, they're refusing to have their photo taken in 'gothic' churches – '20s/'30s art deco is preferred), and ambitious to an almost academic degree (their

new album has a drum sound that took two weeks to perfect). That new album, *Meliora* – its Latin title translating as the 'pursuit of something better' – is testament to those claims. Ghost mean to take their biggest fistful yet of what's on offer. And they've got plenty of rhetoric to plug the hole.

Thought Ghost were a bunch of idiots pissing around in the costume shop? As we're about to find out, this is a band who really ain't no ghoul.

If you're a fan of professional wrestling, you may be familiar with the term *kayfabe*. Riffing off the Pig Latin for 'fake', the word has its origins in the touring carnival origins of the 'sport', when wrestlers would travel from location to location, competing against each other for money, only they knowing the result had been predetermined. Similarly, it's been some time now since Ghost were actively attempting to convince the world they really were a band made up of a Satanic pope and his five faceless minions. Turns out there was good reason for breaking *kayfabe*.

"One of the reasons we made a decision to skew away from the full-on character charade," explains A Nameless Ghoul (but let's for ease call him Gary;

Gary seems a nice name for a ghoul), "was because Ghost is unlike Steel Panther, who are able to build their characters and stay in character throughout interviews. They talk about drinking, partying, the Sunset Strip, and that's their shtick. But for us, talking about religion and the state of mankind is quite serious. Don't get me wrong; we're not politicians or anything. But Ghost talks about some things that are very serious."

Like what?

"Like freedom of speech," says Gary. "Freedom of religion. It's about not tagging girls as whores just because you can't get inside their pants. Or historically burning them, accusing them of being witches because you can't get inside their pants – or because you actually got inside them! So, as a band, we made a decision at some point that if we were going to stay in character, it would be confusing because what we are trying to highlight is the absurdity of religion, or linear religion, basically. If we were to stay in character it would be hard to even discuss that because of the paradox that would be staying in there all the time..."

Indeed, the band's observations on religion are salient. Unsurprisingly, they've ruffled a substantial

DOES

PREACH



LAST MONTH, A PHOTO EMERGED OF THE CURRENT POPE, PAPA FRANCISCUS, AS A YOUNGER MAN WEARING A BLACK SABBATH T-SHIRT. FACT? FAKE? WHO KNOWS, BUT A NAMELESS GHOUL HAS A THEORY...

A NAMELESS GHOUL SAYS...

"One of our initial jokes within the band was the name of our pope. The title Emeritus is something that priests get when they retire. So, papa emeritus means a retired pope. Up until a few years ago, there hadn't been a retired pope in hundreds of years. So, a retired pope is a dead pope. And then when

Benedict XVI stepped down [in 2013], he became an actual papa emeritus. But like any organisation, the Vatican has been informed that they must keep up with everything. They know they have to find someone with more elasticity. So, every time I see the pope do something 'cool', I just see it as their way of infiltrating mankind."

number of cassocks along the way. Album number two, 2013's *Infestissumam*, recorded in Nashville, Tennessee, saw them having to relocate to Hollywood, due to a failure to find choral singers who would sing their lyrics. Then its American release was delayed by seven days as they searched for a company willing to print the record sleeves.

"The one-line theme of that record was the presence of Satan," says Gary. "The record's title translates as 'the biggest threat'. And Satan means the biggest threat. Each song on the record is loosely based on what people deem as the presence of Satan. Usually that comes in female form, which suggests nudity. Because that is usually what makes men maniacs and kill other people – either other men or the women. It's funny to me that out of all of the inverted crosses and devilish ingredients in the artwork of that record, the one thing that got it banned by three printing factories was the female genitalia on the sleeve. I think that sort of proves what we're saying, to be honest..."

Wow. You're actually a feminist ghoul!

"I guess so, in a way, definitely," muses Gary. "We believe in equal rights. Equal rights for men and women and gay rights and gay marriage and what have you. But believe me, we're also pro-pissing around."

That may be so. And the new take on Papa, as well as the five Nameless Ghouls' updated look – smooth, pointy headed masks replacing the hoods of old ("In order to make this tasty long term,

we have to mix it up – I'm sure Angus Young in the '70s must have shouted, 'Why do I have to wear these fucking clothes?!') – means Ghost still offer their share of theatrical thrills. This was not, and is not, Black Stone Cherry. But the revelation that Ghost are an important band, as well as a fun one, only gathers pace on *Meliora*.

"THE WORLD IS A SHITTY PLACE, BUT IT'S WORTH FIGHTING FOR"

A NAMELESS GHOUL

"This record is more about the modern man and woman in their pursuit of purpose in life," says Gary. "It's hard to live in a society if you're not willing to buy that you are in a collective, yet usually in the Western world there is a big disregard for individual responsibility. We think, 'Maybe you should take out your garbage,' 'Maybe you shouldn't drive, you should take the bus.' And people say, 'I'm in a hurry, I can't.' And, well, everyone else can do that – but I'm in a rock band and I don't want to do that! I include myself in that. Everyone is so busy doing their own thing."

Go on...

"Most people you meet in life are most content when they have a purpose," continues Gary. "But most people think their purpose is to be a millionaire; most people think they cannot be content until they're their own boss at the top of the Trump building. Twenty-five years ago, people were content being a carpenter. But after the internet, people can now create an app in five minutes and sell it for \$5m. That's the career choices now. Either that or you can play poker – that'll make you rich. Or you can photograph your tits and that'll make you extremely rich. The whole concept of happiness is fucking skewed..."

There's a pause.

"In a way, we're returning to one of your first questions, which is that Ghost want to reflect issues that are relevant. We'll always piss around. We'll always have fun. But it's like that [Ernest Hemingway] quote at the end of the movie *Se7en* – 'The world is a fine place and it's worth fighting for.' And [like Morgan Freeman] I agree with the last part. The world is a shitty place, but we have to live in it and it's definitely worth fighting for."

Bigotry baiting, feminist-leaning, righteous-preaching, heavy metal ghouls. There really isn't any other band like Ghost. What a massive shame that is.

MELIORA IS OUT ON AUGUST 21 VIA SPINEFARM RECORDS. GHOST PLAY READING & LEEDS. SEE THE GIG GUIDE

Drew York's mouth was always
getting him in bother...



INTERVIEW

MOUTH OF

WAR

WITH THE ROCK SCENE STILL SIMMERING AFTER A SUMMER OF CONTROVERSY, **STRAY FROM THE PATH** ARE TAKING AIM AT THOSE RUNNING AMOK IN OUR COMMUNITY. BUT CAN **DREW YORK**'S LYRICAL BOMBS SEE HIS BAND BLOW UP?

It would be close to the understatement of the century to say that D.I.E.P.I.G., the seventh track on Stray From The Path's new album, Subliminal Criminals, doesn't pull its punches.

'Hey Predator, whaddya say? / Did you land a girl half your age?' bellows frontman Drew York, wielding his words like a blood-tipped sword before charging in for a merciless kill. 'Taking out the trash, living on the Front Porch Step,' he continues. 'Thought you were a God, bitch you're just a Lost Prophet...'

Clearly, you don't have to be Sherlock Holmes to deduce that the recent allegations of inappropriate text message conduct with underage fans by Jake McElfresh, aka Front Porch Step, and the unspeakable crimes committed by Ian Watkins, have driven Drew to the point of apoplectic rage.

"We were on Warped Tour with Front Porch Step and I met that dude," bristles Drew. "When the stories came out, my feeling was of disgust. I remember reading through the details of what he'd [allegedly] done and being like, 'What a fucking scumbag' [McElfresh has since stated: 'Am I responsible for my part of the conversations – yes, and for that I have learned a terrible lesson. As for the allegations, they are just that – allegations and not charges. To be associated with words like child molester, pedophile, and rapist – are disgusting and deplorable and I am neither and never will be']. I was upset, too, because in this scene there's supposed to be a lot of looking out for each other; it's meant to be a place where people can go and feel safe. But young girls fall in love with these guys in bands and some decide to take advantage of that. I have absolutely no time for that; I have nothing to

give those people except my hatred, and the only way for me to fully express that was in a song. Fuck anyone who thinks it's okay to do those things. These people are scum and we will never tolerate it and will always speak out against that shit."

For Drew and his band – guitarist Tom Williams, drummer Dan Bourke and bassist Anthony Altamura – tackling issues that others might gloss over has become stock-in-trade in recent years, and

"IT DISAPPOINTS ME THAT MORE BANDS WON'T SPEAK OUT"

★ DREW YORK ★

Subliminal Criminals' lyrics take wide-ranging barbed shots at a whole host of hot-topic targets. Take, for example, the Rou Reynolds-featuring Eavesdropper, Sam Carter-starring First World Problem Child, and cop-hater anthem Badge & A Bullet Part II.

"It's complete debauchery in the U.S. at the moment," sighs Drew. "You have a situation where a young woman [Sandra Bland in Waller County, Texas] died in custody having just been held for a traffic violation. I've had run-ins with police officers and had countless kids talk to me about how they're treated like they have no rights by cops. We're not saying, 'Fuck all police' – there are good people who are real heroes in the police – but those people who abuse their power are literally ending lives. But believe me, these things won't go unnoticed forever."

Drew York has been an outspoken kid for as long as he can remember. Growing up in a working-class home among the fast-paced chatter of New York's Long Island, he was always taught to never back down. To speak his mind, even if what he was saying might get him in trouble.

"It's definitely a Long Island thing," smiles Drew, revealing a profound affection for the area that bore him and his bandmates. "Honesty and integrity are key 'round here – being able to say something and then being prepared to back it up."

Indeed, Drew isn't just the kind of guy to run his mouth about a controversial topic on record, then melt into the background when someone taps him on the shoulder to have a stern word about it – in fact, it's a dialogue he welcomes.

"I'm sure one day a kid whose mom or dad is a police officer will come up to me and say, 'I think it's really shitty what you say about the law,' and at that point I'll hear that person out and talk to them. It's a topic that's open for discussion with us and always will be. We feel like so much needs to change, but, really, that only happens through talking."

Perhaps the frontman's biggest frustrations lie with those who have a platform to effect change but have no apparent interest in using it.

"It disappoints me that more bands aren't prepared to speak out on important issues," he flares. "So many people seem happy to sing about nonsense which is totally irrelevant when there's so much wrong being perpetrated in the world we live in. There's all these new bands coming out now and I feel like I've heard what they're saying a hundred times before. People like us, we're saying real things."

So, does Drew ever worry about the impact his words might have on those he discusses in song? How, say, Jake McElfresh might feel?

"To be honest, I don't care how the kid feels," shrugs the frontman.

"Actually, maybe I shouldn't say I don't care about him," he reconsiders. "He's a human being, after all. But I certainly don't think he should be going back to Warped and trying to play shows. Is he just going to try and sweep it under the rug and hope people forget about it? Well, guess what: we're going to make damn sure that people don't."

Looks like Stray From The Path don't plan on pulling any punches any time soon.

SUBLIMINAL CRIMINALS IS OUT NOW VIA SUMERIAN RECORDS

IN THE FIRING LINE

THREE OTHER TOPICS GETTING UNDER STRAY'S SKIN...

IGNORANCE

"The powers that be that control our planet – from food and water to farming – they are making up the course of our lives. But



'ignorance is bliss' is a way of life for a lot of Americans and a lot of the time the information is there for people to find, but they refuse to rock their boat."

BLIND PATRIOTISM

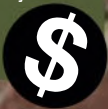
"In America, they make movies like American Sniper about a person who has killed 100-plus people and call them a 'hero'. We need to understand that every life taken is important. But they don't value the lives of Middle



Eastern people. When that movie came out, people were saying, 'I want to get out there and kill.' These are human beings, and we're invading their country."

BIG BUSINESS

"The financial industry is a joke. They make billions of dollars on overdraft fees every year. When people don't have money, the banks charge them; but when the banks don't have any money, they receive bailouts from the government."



THE SONGS THAT SAVED MY LIFE

IT TURNS OUT BEN USED TO BE A KILLER BLUES GUITARIST. NOW WE'RE TRYING TO IMAGINE HOW ASKING ALEXANDRIA WOULD'VE SOUNDED IF HE'D KEPT THAT UP. OR, INDEED, IF HE'D PURSUED HIS LOVE OF SWEDISH POP...

THIS WEEK: BEN BRUCE ASKING ALEXANDRIA

THE SONG THAT MAKES ME THINK OF HOME IS...

HOME

MICHAEL BUBLE

"Literally every time I listen to this song on tour it'll make me think of home. How it affects me depends on how drunk I am – if I'm hammered it'll bum me out, but if I'm in a decent frame of mind it's nice to throw it on. It's written from the perspective of a touring musician who's away from home all the time, and it's about writing letters back and forth with his loved one. It's just a very well-written song that hits home. Pun intended."

FIND IT: It's Time (2005)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS...

STILL GOT THE BLUES

GARY MOORE

"This was the first song I heard that made me think, 'Oh my God, I want to do that so bad.' Blues is such a beautiful style of music, and as a guitarist it's my favourite genre to play and listen to, but this song in particular really made me want to sit down and be *that* good, at *anything*. At one point I was actually a really good guitarist. There's an old recording of me playing this when I was 12 years old and fucking *nailed* it. And now I'm shit again."

FIND IT: Still Got The Blues (1990)

THE SONG I WOULD LIKE TO COVER IS...

LONG TRAIN RUNNING

THE DOOBIE BROTHERS

"It's a song I listen to a lot when I'm out on the road, and it always puts me in a good mood. I love the chord progressions, I love the feel of it, and when you put it on, everyone around starts singing it. Bands in our genre don't often cover songs like this, so to do that

would be a bit different, in a good way. I think we'd stay quite true to the original, like we did with our Skid Row covers, as opposed to the pop song covers we used to do that were super-shit."

FIND IT: The Captain And Me (1973)

THE SONG I WISH I HADN'T RECORDED IS...

RIGHT NOW (NA NA NA)

ASKING ALEXANDRIA

"Talking of super-shit covers! This is a cover of an Akon song that we did really early on. It came on when I was in a bar the other day, and I slouched down low in my seat ready to claim it had nothing to do with me. At the time we thought we did a great job and loved it, but we were very young. Now it's like looking back at old pictures and asking what the fuck you

were doing wearing *those* clothes with *that* haircut!"

FIND IT: Punk Goes Pop 3 (2010)

THE SONG WITH THE GREATEST LYRICS IS...

TIME MAKES TWO

THE ROBERT CRAY BAND

"This is another very bluesy tune, and I think lyrically it's brilliant. It's quite a sappy song – it's about falling in love and getting hurt while being in love, and the time in the title refers to what it takes to mend those holes in your heart. It also makes the point that it takes two people to ruin a relationship, but that it takes two to build that love back up. It's a song I listen to a lot and get really drawn in every time, and it's one that has definitely influenced me on my solo record."

FIND IT: Time Will Tell (2003)

THE SONG I WANT TO BE REMEMBERED FOR IS...

MOVING ON

ASKING ALEXANDRIA

"I feel like this was the first time I completely let my guard down and said, 'I'm just going to write a song because I'm completely in love with it and I don't care what anyone else thinks about it.' Obviously we love all the songs we write, and this was a step outside of our comfort zone, but one so worth taking. It's been accepted really well by our fans – maybe not to begin with, but now it goes down great live, and it's nice to have had that kind of reaction to it."

FIND IT: From Death To Destiny (2013)

"THE AKON
COVER WE
DID WAS
SUPER-SHIT!"

BEN BRUCE





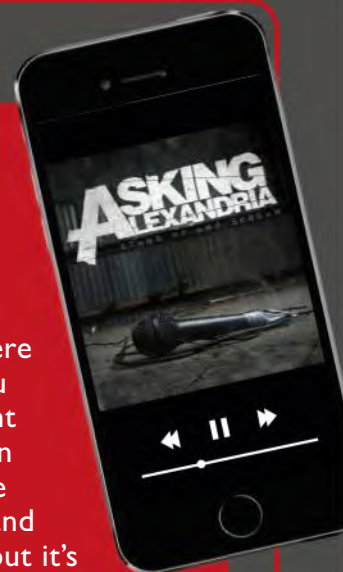
A SECRET ABOUT ONE OF MY OWN SONGS IS...

ALERION

ASKING ALEXANDRIA

"On Alerion there's a gang chant where we shout 'Karma's a bitch'. Well, if you listen really carefully, we actually chant 'Cameron's a bitch', because Cameron [Liddell, guitar] wasn't there when we recorded it. He's very aware of this, and I have to say he wasn't stoked on it, but it's his fault for not being there."

FIND IT: Stand Up And Scream (2009)



THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

BEWITCHED

BLOOD ON THE DANCE FLOOR

"Any song by this band will do, and it's not a stage-dive for fun, it's one I'm hoping will break my neck so I never have to hear the fucking thing again! They might be lovely guys, I don't know them, but musically I could probably make something that sounded better putting a microphone up to my arsehole after a curry!"

FIND IT: All The Rage! (2011)

THE LAST SONG I LISTENED TO WAS...

UPTOWN FUNK

MARK RONSON

"This song is so good. I think it's probably the closest thing to a classic Michael Jackson single that's been released since the '90s – it's that good. I think both Mark Ronson and Bruno Mars [Uptown

Funk singer] are very, very talented musicians, and if you have any sort of love for music whatsoever, you should check it out. The music's great, the lyrics are great, and the video is fantastic. If you don't like it, you're just wrong."

FIND IT: Uptown Special (2015)

THE SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

DANCING QUEEN

ABBA

"Any ABBA song will do, but come on, what's not to love about Dancing Queen? It's brilliant, especially when you're drunk and with your friends! Crank that out of your tour bus and all the people who have just been to your show walking by will wonder what the fuck is going on behind the tinted windows. And everyone – I don't care how drunk, sober or metal you are – everyone knows every word, and everyone dances!"

FIND IT: Arrival (1976)



THE SONG THAT'S MADE ME THE MOST CASH IS...

THE FINAL EPISODE

ASKING ALEXANDRIA

"When I wrote Stand Up And Scream I didn't know that any of the songs were going to be big, and when we started touring, the one that seemed to be the most popular was A Single Moment Of Sincerity. I thought it might well turn out to be the big one, it had all the crowd singing along, but we got bored of playing it and just stopped, and The Final Episode took its place. If I'm honest, I don't really enjoy actually playing the song any more, but the crowd's reaction sends shivers down my spine, and that makes it so worthwhile."

FIND IT: Stand Up And Scream (2009)



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BRING ME
THE HORIZON

A DAY TO
REMEMBER

ARCHITECTS

VANS

carhartt
WORK IN PROGRESS

NIKE

AND MANY MORE...

IMPERICON.CO.UK

ANATOMY OF A ROCKSTAR

SAM CARTER ARCHITECTS

WE ALL KNOW SAM LOVES FOOTY AND VEGAN FOOD. TURNS OUT HE'S LESS KEEN ON BRICKLAYING...

fig.1

I'M A TRUE HIP-HOP FANATIC...

"I guess people might not expect it from me because of what I do, but I'm really into my hip-hop. I grew up on skate DVDs and there was always loads of great rap stuff on those, so I guess that's how it seeped into my consciousness. I'm big into Yelawolf right now, I think that guy is phenomenal!"

fig.2

THE PERSON I MISS MOST ON TOUR IS...

"My girlfriend, Leila. She's my best friend. I'd been in quite a troubled relationship before, which was a negative thing in my life. With Leila, all I want to do is make her happy. Also, she's an amazing vegan chef. She runs a blog called What Leila Eats and cooks all these incredible things."

fig.3

I WANT TO GET MY SEA LEGS...

"I visited Sea Shepherd's boats in dock recently. They're a direct-action marine welfare organisation who I really support, and it was fantastic to get up closer to what they do. I'm hoping to get out with them on seal defence this year in Scotland. I love that they will go out there and ram and board boats, and actually take steps to stop people killing these animals."

fig.4

I DON'T JUST FOLLOW FOOTBALL, I PLAY IT, TOO...

"People who follow me on Twitter probably know that I'm a big footy fan and support Man United, but me and Ali [Dean, Architects bassist] play five-a-side once a week, too. I've grown up playing the game and always had a passion for it, although I was always the kid at school who never quite made it to a trial with a club. That's probably 'cause I was pretty selfish as a kid, I didn't understand it was a team game!"

fig.5

MY HAIR IS DOING SOMETHING WEIRD RIGHT NOW...

"I don't care about my hair, and I'm so lazy with getting it cut. It's doing this weird halfway-between-long-and-short thing right now. I look like a trucker when I wear a cap over it. I do enjoy having long hair onstage, but I just wear it in a bun round the house 'cause it's just incredibly annoying otherwise. I say bun, I'm not really the hipster-man-bun kind of guy – I'm more the tucked-in-ponytail guy."

fig.6

YES, I'M A VEGAN...

"Most people who follow the band are probably aware of my stance on animal cruelty. I pretty much changed into being a vegan overnight – I think I was vegetarian for a week and that was it. When we were in the studio recording [2012 album] Daybreaker, we all watched a documentary called Forks Over Knives which mainly focused on the health benefits of turning vegan. After that we watched a film called Earthlings, which exposed the animal cruelty aspect and we were like, 'We're done!'"

fig.7

I DON'T THINK OF MYSELF AS A ROCKSTAR...

"This is Anatomy Of A Rockstar, right? Well, I don't really think I'm a 'rockstar', whatever one of those is. I'm just a bloke in a band. Someone once said to Architects that we'd never make it because we looked like a bunch of plumbers. I took that as the biggest compliment you could possibly imagine!"

fig.8

I'M NOT AFRAID OF GETTING MY HANDS DIRTY...

"I'm pretty decent at manual labour. In fact, I was a brickie for a little bit. I helped build a house as a labourer for £50 a day, but it was bloody hard work and I was miserable for virtually the whole time I was there! You do get pretty fit doing it, though – lugging massive amounts of bricks all day will help out your biceps. Although that all swiftly went to shit afterwards (laughs)."

fig.9

I LIKE TO HELP MYSELF...

"Most of the books I read these days are self-help books and I've actually discovered a bit of a spiritual side to myself lately. I suffered, and still sometimes suffer, from bouts of anxiety, but books like The Power Of Now by Eckhart Tolle have helped me change that a lot. He's a guy who woke up in the middle of the night and decided to change his life, to start living in the now!"

"I MOSTLY READ SELF-HELP BOOKS..."

● SAM CARTER ●

LIVES

RATINGS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

BLOODSTOCK

CATTON HALL, DERBYSHIRE. 07 – 09.08.15

THREE DAYS OF PURE METAL MADNESS
AT EUROPE'S BIGGEST, BADDEST FESTIVAL

WORDS: SAM LAW, PAUL TRAVERS PHOTOS: ANDY GALLAGHER, SABRINA RAMDOYAL



The Parent Trap:
Bloodstock edition

FRIDAY

11:01 It's Bloodstock time! And that means one thing: metal. Well, actually, it means loads of things: metal, beer, metal, ridiculous costumes, metal and metal.

And once again, Britain's best metal festival delivers all that stuff – particularly metal – in spades. Right, let's headbang!

11:15 Crushing! Brutal! Brain-scrambling! They're all apt descriptions for Bloodstock Friday morning hangovers. Fittingly, they also work for legendary New York thrashers **NUCLEAR ASSAULT (KKK)**, who light the fuse on 2015's festival with fantastically frenetic panache.

12:14 Between bloody noses and

bashed beers, there's an awful lot to love about **RAGING SPEEDHORN (KKKK)**. Already one reunion tour down the line, the Corby bruisers mightn't have the rarified appeal of some of this weekend's overseas imports but there's no arguing with their sludgcore attack.

15:26 "This is far from being dedicated to Charles de Gaulle Airport police!" spits **ENSLAVED (KKKK)** frontmountain Grutle Kjellson, so enraged by today's lost luggage he's

TRIVIUM

KKKKKK

THE PRINCES OF AMERICAN METAL
SPECTACULARLY COME OF AGE

■ IT'S BEEN 15 years since Trivium formed. Ten since they exploded with blazing sophomore album *Ascendancy* and absolutely owned the Download main stage at I lam on a grey Saturday morning. Tonight's top-tier slot has been a long

time coming, but there's no staleness, no sense of glories passed. Flanked by huge, ice-white vampiric skulls, the Floridian foursome still boast an average age under 30. Down From The Sky and Like Light To The Flies drop like bombs. Anthem (Vve Are The Fire) ignites air-guitar madness.

16:44 Looking like an IT consultant and sounding like a spaced-out progster, **IHSAHN (KKK)** might not seem the frostbitten menace he was when Emperor headlined last year; but his introverted avant-garde compositions go down well on a day of otherwise unmitigated heaviosity.

In Waves and Pull Harder On The Strings Of Your Martyr open one of the biggest pits Bloodstock has ever seen. But tonight is as much graduation as celebration. Welcome back to the big league, boys.

SATURDAY
HEADLINER

WITHIN TEMPTATION

KKK

THE DUTCH SYMPHO-METAL CHAMPS
BATTLE TECHNICAL GREMLINS

■ WITHIN TEMPTATION have headlined Bloodstock festival before – back when it was a much smaller affair, admittedly – but they seem like a band out of place tonight. The crowd is wide but not very densely packed and, as the band flawlessly deliver their polished symphonic rock, they're met with applause that's more polite than enthusiastic. It's all thoroughly underwhelming until, ironically enough, their set is made more memorable by a catastrophic equipment failure when the sound goes for Ice Queen. Three times they try restarting it – three times they fail. Eventually they're forced to abandon their breakthrough single, leaving drummer Mike Coolen to keep things going with an impromptu drum solo. The Waddinxveen sextet manage to crank out a final two songs in Covered By Roses and Mother Earth, and the Bloodstock crowd, admiring their tenacity, finally comes fully inside. It's not a resounding victory but it's at least a score draw snatched from the jaws of defeat.

STAR SHOUT! SHARON DEN ADEL WITHIN TEMPTATION (VOCALS)

YOU HAD A COUPLE OF HITCHES DURING YOUR SET. WHAT'S THE ODDEST THING THAT'S EVER HAPPENED TO YOU ONSTAGE?
"We did have a wedding once. Well, a proposal onstage! It was many years ago – someone begged us to propose to their girlfriend. We

stopped the set halfway through and I said, 'Okay, I have to give this mic to someone.' And she said, 'Yes' – though it took her a while!"

IT'S BEEN 10 YEARS SINCE YOU PLAYED BLOODSTOCK... IS IT GOOD TO BE BACK?

"It's great! I remember the indoor festival back then – and now with the sun shining, the vibe seems to be really great here at the outdoor Bloodstock. It's amazing!"

18:12 "You feel like you're 21 again?" grins firecracker **OVERKILL (KKKK)** frontman Bobby Blitz, goading a cross-generational mosh-pit. "Well, I



Matt Heafy couldn't play without his crotch microphone

FRIDAY
HEADLINER

SUNDAY
HEADLINER

ROB ZOMBIE

KKKK

METAL'S HORROR HERO CLOSES BLOODSTOCK WITH A BANG

■ FOR ROB Zombie this is a toned-down show. There are no giant dancing robots, but it still looks great, and as they churn out *More Human Than Human* – one of two *White Zombie* songs played, alongside *Thunder Kiss '65* – it sounds pretty good, too. We've had covers of James Brown and Ramones, but as Rob Zombie invites *Bloodstock* to slam in the back of his *Dragula*, he closes the festival on his own terms and with an electro-metal swagger and stomp that remains unique. And that's it! Another bangover-causing victory for Britain's most metal festival. *Behemoth* and *Venom* have already been confirmed for next year. Colour us there!

Rob Zombie got his sleeves mixed up with his old bank statements



Right before Adam Richman kicked Sabaton's Joakim off BBQ Champ



This Bloodstock-goer's naked torso tee was very convincing



Napalm Death: midway through their surprise Don Broco cover



Possible Zakk Wylde figures available now

feel like I'm 51 again, if you know what I mean!" As he muscled through full-throttle classics *Hello From The Gutter* and *Ironbound*, we can only hope we've got half his fire going into middle age.

19:34 There's a tank onstage. Business as usual, then, for **SABATON (KKKKK)**. Launching through *Ghost Division* and *To Hell And Back*, the war-obsessed Swedes prove they've got the firepower to match.

20:21 Did we mention there's A FUCKING TANK ONSTAGE? Dear bands – you all need tanks onstage.

SATURDAY

14:37 "Drinking is good for you and you will feel awesome," insists **KORPIKLAANI (KKK)** frontman Jonne Järvelä introducing *Vodka*. There's a long conga snaking through the crowd and a gentleman who looks like Santa holding the bass groove down on the perky, accordion-assisted folk stomp. The afternoon is officially underway.

15:34 "I think we've peaked too early,

like most men," grins Barney Greenway as **NAPALM DEATH (KKKKK)** grind out a furious *Scum*. This statement itself proves premature, with the hulking Dear Slum Landlord... proving they no longer need to rely solely on speed. The Brummie legends are almost nonchalantly heavier and better than everyone else around them.

16:35 "We came here to chew some bubblegum and kick some ass..." and we're all out of bubblegum," declares **DARK ANGEL (KKKK)** frontman Ron Rinehart. Apparently old-school thrash metal and music hall comedy routines can coexist.

20:10 "Hello... Derby?" ventures **OPETH (KKKK)** frontman Mikael Åkerfeldt, which is only 20 miles out. Luckily his band are more accurate, delivering their dizzying prog metal epics with precision and feel.

20:40 They've done just six songs in an hour:

Sometimes *Opeth* playing a festival set in daylight hours can be a gruelling proposition, but this was simply epic.

SUNDAY

12:05 Even if you were made entirely from rivets, you still wouldn't be as metal as **WOLF (KKKK)**. Their power metal owes much to legends like Priest and Maiden, but few newer bands do this sort of thing as well as the Swedes.

13:33 "Look how many beautiful people there are. I'm gonna get emotional and well up," announces **ORANGE GOBLIN's (KKKKK)** Ben

Ward. "Fuck that, let's get drunk!" he amends, before Sabbath Hex causes absolute mayhem. The Londoners are on storming form and their riffs alone leave bruises.

15:54 SEPULTURA (KKK) are a hugely influential band. Playing a song as self-referential as *Under My Skin*, with its 'Sepultura under my skin' refrain, is, however, akin



Orange Goblin's Ben Ward spotted the Yorkshire Pudding stand

LIVES

DON BROCO

HOXTON SQUARE BAR & KITCHEN,
LONDON. 07.08.15

KKKKK

THE BEDFORD QUARTET THROW A
TRIPLE BIRTHDAY PARTY IN LONDON

WORDS: JENNYFER J. WALKER PHOTOS: IAN COLLINS

■ EVERYONE LOVES a birthday party. There's cake, balloons, little cubes of cheese on cocktail sticks, and if you're Don Broco, 300 extremely sweaty guests. There's three names on the gift tags tonight: some bloke called Mike (dunno), Alvaro Damiani (Rob Damiani's dad, who's driving the Bedford quartet around on this intimate tour) and, most importantly, Automatic – the album, which after a long two-year labour is finally out today! To mark the occasion, the poodle-haired frontman leads party-goers in a rendition of 'Happy birthday dear Mike Alvaro and Automatic', in between Broco songs new and old. The latter turn the venue into a bouncy castle as they run through Yeah Man, Whole Truth and Priorities. Actors sees half the crowd stage invade and refuse to get down 'til they've had a selfie with Rob, while tonight's Thug Workout comes in the form of Wall Of Death-ercise. The erratic fun of that track, written seven years ago now, couldn't be more different to the smooth delights of their new material. Rob makes eyes at the front row in between hitting those high notes on Superlove, people shake their hips all the way through the flamenco-tinged What You Do To Me, and someone gets so overcome with excitement during good-time anthem Automatic that they launch their beer through the sweaty air. The whole night is one big celebration of the album's release and how far these Bedford boys have come since their debut, Priorities, emerged in 2012. Didn't get an invite? Then you missed out, 'cause this is the last time Broco will be playing venues this small. Soz!



TIGERS JAW

PLUS: FOXING, GREAT CYNICS
TUFNELL PARK DOME, LONDON. 08.08.15

KKK

AMERICAN BEASTS TEAR INTO ALL
THE FEELS IN LONDON TOWN

■ A TIGER'S jaw can exert enough pressure to break bones, and judging by the intense break-up songs filling this stiflingly hot attic tonight, Pennsylvania's Tigers Jaw certainly live up to their name. By contrast, openers Great Cynics are anything but cynical. Blasting off with fizzy power-pop nuggets while wheeling around in a rainbow-coloured mist, the London trio slap a big grin on your face. Right before Foxing maul it off. The Missourians whip up a maelstrom of surging guitars, exploding drums and mournful trumpet that relentlessly holds the crowd by the throat, while new track The Magdalene is as heavy and bright as a jewel-encrusted anchor. Further plumbing the depths of pain and self-doubt, Tigers Jaw round off the evening with chaotic riffs and sweet vocal interplay between Ben Walsh and Brianna Collins. Their melodic hooks may be barbed,

but there's plenty of light in dark songs like Never Saw It Coming to invite cathartic sing-alongs that feel like a big ol' hug. It's been emotional, but rarely does heartbreak sound this joyful and life-affirming.

JAMES MACKINNON

FRANK TURNER & THE SLEEPING SOULS

GARAGE, LONDON. 07.08.15

KKKK

THE HARDCORE TROUBADOUR
TAKES TO THE ROAD. AGAIN

■ FIVE MINUTES before Frank Turner appears onstage in the fetid humidity of The Garage, the talk from bar to barrier is of good fortune and extortion. Tickets for tonight's concert – a Special Occasion Event on the day of the release of Frank's magnificent Positive Songs For Negative People album – were made available by ballot, or, failing that, from fans looking to make a fast 300 quid online. But if Frank himself can't be held responsible for the ridiculous prices of the secondary ticket

market, at least tonight's irrepressible set marries the purposeful songs of his powerful personality with the welly provided by a magnificent Sleeping Souls to quite priceless effect. The fact that the PA spends part of the evening muddying the sound doesn't matter so much as Frank's frustrating tendency to speak to the audience at a speed comparable to an auctioneer. But when songs such as Get Better; Plain Sailing VVeather and I Still Believe wallop into life, all that matters, and all that can be felt, is magnetism, a bond between performer and audience that should not, and cannot, be easily dismissed.

IAN WINWOOD

ARNOCORPS

AUDIO, GLASGOW. 04.08.15

KKKKKK

ARNIE-OBSSESSED CALIFORNIANS SEE
SCOTLAND LET OFF SOME STEAM

■ NEVER ATTENDED an ArnoCorps show? Big mistake! Sweaty. Bruising. Knowingly bonkers. They're the kind of joyously madcap outings you'd expect The Governor himself to approve (if

STAR SHOUT!

ROB DAMIANI
(VOCALS)

ASIDE FROM THIS SHOW, HOW DID YOU CELEBRATE AUTOMATIC COMING OUT?

"With a champagne party in Bedford! Simon [Delaney, guitar] kept popping the bottles prematurely, so we got through six."

WHAT'S IT LIKE HAVING YOUR MUM AND DAD ON TOUR WITH YOU?

"It's great! I think they're having a good time, though they've seen a few things backstage that they'll never be able to unsee... not sure they'll ever look at us in the same way."

Don Broco (L - R): everyone, Tom Doyle, Matt Donnelly, everyone, Ro... fuck it

political heavyweights endorsed riotous DIY bands in sweaty venues). Camo-slap and combat fatigues? Present, correct. Action-adventure atmosphere? Locked and loaded. More metal mayhem than a meltdown at the Terminator factory? No problemo. Audio might sit opposite a gnarly looking gym, but the "Austro-Californian rock'n'roll rescue team" ensure a monopoly on vein-bulging Schwarzenegger worship tonight. They've got the attitude: a tendon-twitching buzz fuelled by their assembled "heroes and sheroes". They've got the songs: the iron-clad Crom (Strong On His Mountain) and squadron-slaying Commando. Hell, in gargantuan frontman Holzfeuer; they've even got the ultimate living, flexing onstage prop: a bundle of beef marinated in muscle-movie lore and spouting accented encouragement like an über-pumped Andrew WK.. There are more set-pieces than a Hollywood blockbuster; too. Predator incites 'If it bleeds, we can kill it' pit mayhem. You Lack Discipline demands an onstage workout. Pumping Iron gets the world's flabbiest muscle-show. It's gloriously boneheaded stuff. Or, to pinch a quip from True Lies: "Ballsy. Stupid, but ballsy."

SAM LAW

BAD RELIGION

FORUM, LONDON. 08.08.15

KKKK

THE GODFATHERS OF PUNK REMIND EVERYONE HOW IT'S DONE

■ THIRTY-FIVE YEARS since they formed and 25 years since they first played the capital, Bad Religion are back in town. "We've missed you terribly... you're such a good-looking crowd," says frontman and punk poet laureate Greg Graffin, easing us into their 75-minute set. Most bands who play songs this short play sets half that length, but then they don't have 16 albums to pick from. We're made to wait for a string of classics laid end to end, but when it arrives it's glorious. Suffer is still timely and transcendent, 21st Century Digital Boy is a clairvoyant piece of punk rock from 1990 and Sorrow is a soaring, call-and-response beauty from their early-'00s renaissance. It's hard to think of another punk band who've aged this well, their songs that snap at the heels of illegal wars, corporate greed and social injustice (sadly) still as relevant as ever. A red-light-bathed rendition of Fuck Armageddon... This Is Hell stirs up one final rapturous response then they're gone – until next time. While the world continues to be a fucked-up place, Bad Religion gigs will always be a great night out.

ALISTAIR LAWRENCE



PHOTO CHRIS CASEY

Greg gave The Forum a collective 'boop' on the cheek

Kier picked the worst time to take an eye test



STAR SHOUT!
KIER KEMP
(VOCALS/GUITAR)

HOLDING OUT FOR A HERO, EH?

"(Laughs) We've done a few British '80s covers. Like, Wham!, Gold by Spandau Ballet and I'm Still Standing by Elton John. I think we're going to record them all at some point."

WHAT'S NEXT FOR FVK, THEN?

"There's quite a bit more music coming – right up until the end of the year, there'll be a lot more music."

FEARLESS VAMPIRE KILLERS

TUFNELL PARK DOME, LONDON. 09.08.15

KKKK

THE BECCLES BOYS CAUSE HAVOC WITH THEIR FIRST FESTIVAL

WORDS: RYAN COOPER PHOTOS: CHRIS CASEY

■ "YOU'VE ALL helped the British rock scene live a little longer by coming today," declares Laurence Beveridge as his band, Fearless Vampire Killers, close out their very own all-day festival, Havoc, to a devoted throng of screaming voices. The day has seen the likes of Allusondrugs, ZOAX and Forever Never do their part to help, too. In the past, Beccles five-piece FVK have played second fiddle to BVB at a couple of tiny O2 Academy Brixton shows. They

recently started changing perceptions via a smashing second stage slot at Download. And now, here at The Dome, they hammer those old perceptions to the cross and show their ready-to-conquer-the-world side. Tonight, they're tighter than their jeans – the co-frontmanship of Laurence and Kier Kemp working perfectly, while the band fire on all cylinders. New single Braindead – the best tune they've put their name to – shows their ambitious intentions, while older offerings such as Bite Down On My Winchستر sound revamped. With batshit covers now a set staple, tonight's takes the form of Bonnie Tyler's Holding Out For A Hero, ending the party on a sing-along high. You've always sensed this side of FVK was lurking just beneath the surface, eyeing up those preconceptions with malice and intent. Tonight, it made its grand entrance. And it got along with everyone just fine.



RATINGS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

THE WONDER YEARS

NO CLOSER TO HEAVEN (HOPELESS)

KKKKKK

PHILADELPHIA'S FINEST SAY FAREWELL TO POP-PUNK, AND HELLO TO THE ALBUM OF THEIR CAREER...

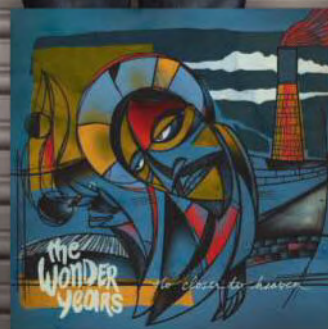


MORE THAN hot summers, hot sex and hot pizza, the dominant theme of pop-punk has always been what it means to grow the fuck up. No band has diarised this process quite like The Wonder Years. Their last three albums even formed a trilogy about that very subject – each one charting the people, places and events that were incrementally changing them. It's been remarkable hearing the leap from juvenilia like Let's Moshercise!!! on 2007's *Get Stoked On It!* to the quarter-life-crisis anthems of 2013's *The Greatest Generation*. Yes, the kids who once wrote about deciphering Jimmy Eat World lyrics grew into a band whose own music demands deliberation. And never more so than on *No Closer To Heaven*.

Warning: there are no pop-punk sugar rushes here. This is a collection of dark, thoroughly wounded-sounding songs. On *Cardinals*, singer Dan 'Soupy' Campbell scolds himself for failing a friend

with its beautiful choirlike refrain 'We're no saviours if we can't save our brothers'. Before long, it's America's turn in the crosshairs. On *Stained Glass Ceilings*, an incendiary guest spot sees letlive's Jason Aalon Butler chastise the U.S. for its slave history, screaming, 'Three-fifths a man makes half of me'. Throughout, then, Soupy comes across as a man whose moral compass is pointing due north in a world where everything else is broken. No wonder he spends time identifying with fallen heroes – which, in the case of *A Song For Ernest Hemingway*, involves fantasising what it's like to give up and 'destroy anything worth chasing'. Dude Ranch this is not.

More than anything, *No Closer To Heaven*'s an album of piercing stories. *I Wanted So Badly To Be Brave* describes a blood brother pact being sealed, before one of them heads home to face a father who will toss him 'room from room'. The *Bluest Things On Earth*, meanwhile, creates powerful images with



simple descriptions like 'Found you shaking at the lake / A hospital bracelet still tight to your wrist'. It's Cigarettes & Saints, though, that cuts deepest as it describes a friend's funeral. It's a tough listen hearing Soupy – someone who's critiqued organised religion on record before, and even on this very song – still acknowledge, 'I lit you a candle in every cathedral across Europe'. In fact, it's heartbreaking.

Make no mistake: The Wonder Years are still all the things you loved: intelligent, soulful and catchy. Hell, the 'if I could manage not to fuck this up' chorus of *I Don't Like Who I Was Then* is as catchy as anything they've written. But now there's more to admire. No album shows off their brilliant musicianship – all those wonderful background textures – or lyrics like this. Here, The Wonder Years have grown into the rarest of bands: one whose meanings accumulate between songs. Look no further than the title track, as Hemingway reappears, only this time around Soupy's no longer identifying with literature's most famous suicide. This time he's determined he 'won't meet the same fate'. That's the beauty of The Wonder Years: the closer you listen, the more you'll hear. And there's so, so much to hear this time around.

DOWNLOAD: Cigarettes & Saints.

FOR FANS OF: Transit, Jimmy Eat World.

GEORGE GARNER



"WE'VE NEVER BEEN PROUDER OF A RECORD!"

SOUPY

THE INSIDER
DAN 'SOUPY' CAMPBELL
(VOCALS)

WHERE DOES NO CLOSER TO HEAVEN STAND AGAINST YOUR 'GROWING UP' TRILOGY OF ALBUMS?

"I like to think of it as if we were building houses: the last three records were part of this neighbourhood, and the houses were supposed to be built together. With

this one, the foundations are still the same, the structural integrity is the same, but now the actual design of the house itself is totally different."

WAS YOUR SOLO PROJECT, AARON WEST, AN INFLUENCE ON YOUR SONGWRITING?

"The goal of that project was really to make myself a better musician, so we could write better Wonder Years songs. After I became more competent on the guitar, this time around I could come in

with an idea and a structure for a song, and then we'd build around it. The rest of the band would be like, 'Okay, you're still not very good at guitar, but we get it.' (Laughs)."

WHAT DOES THIS RECORD MEAN TO YOU?

"The album really was a labour of love. We've never had it before where every one of us in the band loves every single song, but we love every moment of this record. We've never worked harder, and we've never been prouder."

WORDS: EMILY CARTER



DISTURBED

IMMORTALIZED (WARNER BROS.)

KKK

THE CHICAGO NU-METAL TITANS RETURN. AND ABSENCE HAS SORT OF MADE THE HEART GROW FONDER

1 THE EYE OF THE STORM

After four years away, Disturbed are ba-a-a-ack! Hang on a minute: guitar solo? Where's the vocals? The fuck's going on here, lads?

2 IMMORTALIZED

THERE WE GO! And there was us thinking they'd turned into Steve Vai. This is where the album kicks off proper, with one of those huge, bottom-end riffs filled with groove. David Draiman sounds heroic here.

3 THE VENGEFUL ONE

This is the single with the video of their mascot, The Guy, kicking ass on a motorbike. In space. 'I'm the hand of God / I'm the dark messiah'. You're not, David, but The Guy is a naughty boy.

4 OPEN YOUR EYES

Ooh, there's a killer chorus here that goes 'Woah-oah-oah'. Which is nice.

5 THE LIGHT

Wait a minute, what's this? It sounds like... Oh Jesus, it's a major-key ballad thing. Send help. Please.

6 WHAT ARE YOU WAITING FOR?

Not bad, but it's clearly from the 'Standard Disturbed Song-O-Matic'. Except for the widdly solo, which is killer:

7 YOU'RE MINE

Oh no, no, no. No no. No, sorry, no, not having this. That intro is stupid pop nonsense.

8 WHO

We tried totting up the number of times Davey sings 'You and I' here. We lost count. It's easily into three figures.

9 SAVE OUR LAST GOODBYE

A heavy blaster, and a goodbye to a departed friend. The piano bit in the middle is surprisingly touching.

10 FIRE IT UP

Ah, a song about weed, complete with the sound of a bong being sucked at the start. Weirdly, it's not all that mellow.

11 THE SOUND OF SILENCE

Yes, it's a Simon & Garfunkel cover. Yes, it's absurd.

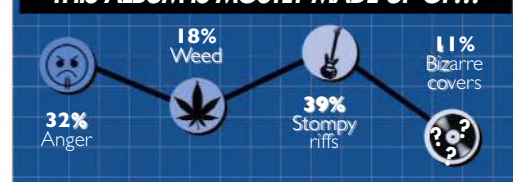
12 NEVER WRONG

Shame about David Draiman's weird fast-talk-not-quite-rapping. Still, good riff!

13 WHO TAUGHT YOU HOW TO HATE

A slow groove brings Disturbed's return to a close. Immortalized isn't without its duffers, but that familiar stomp is like putting on a much-loved pair of baggy pants and remembering how comfortable they a-a-a-are.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: NICK RUSSELL

BUCKCHERRY

ROCK 'N' ROLL (F-BOMB)

KKK

SLEAZE ROCK REVIVALISTS REFUSE TO BUCK THE TREND ALL OVER AGAIN



SINCE GUNS N' Roses got into the routine of releasing a new album every lifetime or so, many disenchanting fans have turned to Buckcherry

for distraction. But, not content to merely rekindle past flames, the Californian sleaze machine have started a few of their own. This seventh album will take neither rock'n'roll's top prize nor its wooden spoon, but it's another decent arse-kicker of sleazy strutting and ludicrous boasting from a band who never truly disappoint. After 2013's full-frontal *Confessions*, where frontman Josh Todd wasn't shy about spilling his guts all over the place, this one does purely as the title suggests, rarely deviating from the expected cocktail of grease, sexual innuendo and sleaze. While *Sex Appeal* and *The Madness* are quintessential Buckcherry, *Tight Pants* – yes, they have now written a song called *Tight Pants* – adds a '70s-inspired rock-disco feel, new territory that suits them. Elsewhere, if familiarity seems comforting, make Rock 'N' Roll your blanket.

DOWNLOAD: *Tight Pants*.

FOR FANS OF: Mötley Crüe, Backyard Babies, Guns N' Roses.

STEVE BEEBEE

BUTCHER BABIES

TAKE IT LIKE A MAN (CENTURY MEDIA)

KK

AMERICAN METAL MORONS CONTINUE TO FAIL THE MENSA ENTRANCE EXAM



'STEP RIGHT up and get your tickets to the greatest show on Earth...' announces *Take It Like A Man*'s opener, *Monster's Ball*. Christ, better get in

there early before it sells out. Before the second verse, we're told, *'The best part of the show is just about to begin'*. You wait, agog. Then you realise the best part of Butcher Babies' show here is the end, when you can put something good on. Maybe it's English culture's lack of monster-truck rallies, but there's just nothing about Butcher Babies that isn't hilarious for all the wrong reasons to ears over here. *Take It Like A Man* sounds like a bunch of Pantera riffs fed into a computer, processed through editing software that has a 'Witlessness' knob you can turn up to max, then served with the attitude of a hard-done-by Jeremy Kyle guest. Thrown Away's slow-burning, Deftones-ish groove throws up an unexpectedly great moment, earning Butcher Babies that second 'K', but its *'I've been thrown away'* refrain is portentous – this bollocks will surely meet the same fate.

DOWNLOAD: *Thrown Away*.

FOR FANS OF: Spineshank, Five Finger Death Punch, Glamour Of The Kill.

NICK RUSKELL



THE SWORD

HIGH COUNTRY (RAZOR & TIE)

KKKK

TEXAN METALHEADS STEP AWAY FROM THE DOOM AND HUG A TREE INSTEAD



FOR THE past few years, The Sword have been semi-famous for two things: being Metallica's bezzy mates and sounding a lot like Black Sabbath. As far

as we know, they're still on Lars Ulrich's Christmas card list, but with *High Country* they've taken a long sidestep away from Sabbath's altar. There's still a large, fuzzed-out heft to songs like *Buzzards* and *Suffer No Fools*, but the distortion is wrapped around driving Thin Lizzy-style hard rock, quirky pop and tripped-out psychedelia. It's no wonder frontman JD Cronise said these songs weren't originally intended for The Sword. They do represent a major deviation, and one that sets them up to be able to go literally anywhere from here.

DOWNLOAD: *Empty Temples*.

FOR FANS OF: Baroness, Cathedral.

PAUL TRAVERS

C.R.O.W.N.

NATRON (CANDLELIGHT)

KKK

THE KIND OF DEADLY STRIKE YOU ACTUALLY WANT FROM FRENCH INDUSTRIALISTS



DONE WRONG, industrial metal can be a lifeless experience, a soulless musical junkyard that has neither human emotion nor the remorseless

robotic dread of machine-powered noise. Frenchmen C.R.O.W.N. may boast only three human members, but they make a frightening industrial noise that's absolutely loaded with very real fear and darkness. The drum machine provides the head-crunching backbone, while the three guitars build a wall of mind-fucking nastiness that bashes like an automated hammer, but with a panoramic sense of vastness. The machines may well be coming to kill us all. If they're like C.R.O.W.N., we say, "Hello and welcome, robot overlords."

DOWNLOAD: *Serpents*.

FOR FANS OF: Killing Joke, Godflesh.

NICK RUSKELL

THE DEVIL WEARS PRADA

SPACE EP (RISE)

KK

MELODIC METALCORE MOB REACH FOR THE STARS – AND MISS



LAST TIME it was zombies, now it's space. Maybe for their third concept EP, *The Devil Wears Prada* will combine the two and serve up something

with a few more surprises than this. Songs such as *Alien* and *Asteroid* have metaphors at their centre, but they're buried beneath a thick outer crust of generic metalcore traits. Rubbery riffs and biscuit-tin drumming prevail, making this voyage into the unknown sound very familiar. When Enter Shikari took to the skies, their songs shone with invective and invention. TDWP, though, score points for effort but none for originality. The lack of atmosphere on *Space* is the most stellar thing about it.

DOWNLOAD: *Alien*, *Celestial Mechanics*.

FOR FANS OF: Architects, Enter Shikari.

ALISTAIR LAWRENCE

RADKEY

DARK BLACK MAKEUP (LITTLE MAN)

KKK

MIND-BLOWINGLY YOUNG MIDWEST PUNKS KEEP IT ALL IN THE FAMILY



PROOF, WERE it needed, that punk rock's better for you than schoolwork, *Dark Black Makeup* is youthful trio of brothers Radkey's debut album, building

on the buzz generated by their early EPs. Swaggering their way through a tumbling mix of punk and rock'n'roll, Radkey's greatest strength is sounding urgent but never rushed. The greatest weakness is that they wear their influences like face tattoos: in particular, the wobbly, Misfits-esque baritone vocals and unhurried grooves that frequently recall Queens Of The Stone Age. Still, these are songs that high-profile support slots are made for while Radkey continue to develop, finding both their feet and their voice.

DOWNLOAD: *Romance Dawn*.

FOR FANS OF: Misfits, Foo Fighters.

ALISTAIR LAWRENCE

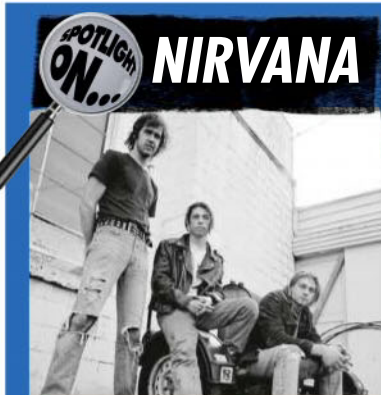
SLEEVE OF THE WEEK

A demon bursting out of Hell. Yep, Swedish metal maniacs Deathhammer get the art of doing covers right on their new *Evil Power* album. Bonus: it looks like it's been drawn by a five-year-old.



VIDEO OF THE WEEK

WALK ON WATER, BLESSTHEFALL Juddery cameras? Flickery pictures? Black magic? Have blessthefall made a music video or a horror movie? Don't watch it alone...



FIRST THINGS first: you know these songs. You know every growl, every hook, every squeal of feedback, every Dave Grohl thunderclap. They are songs as familiar as air and water. But you've never heard them on vinyl. Well, you might have, but you've never heard them on vinyl all lined up in a row. Because this is the first vinyl release of Nirvana's posthumous

2002 best-of, now available on 180gram 45rpm double LP, and packaged in a furnace-black gatefold sleeve. Originally released following the settlement of a much drawn-out legal dispute between Kurt Cobain's widow, Courtney Love, and surviving Nirvana members Krist Novoselic and Dave Grohl (much of which revolved



1 5 SECONDS OF SUMMER – SHE'S KINDA HOT
Only kinda hot? Tepid? Lukewarm? Not the song. It's hotter than a summer in Hell.

2 NO DEVOTION – ADDITION
Sounds like Muse doing post-hardcore, this does. No, really. No need to imagine it.

3 DEFEATER – UNANSWERED
We actually had a question we were going to put to post-hardcore heroes Defeater. But it came back unanswered...

4 SHINEDOWN – CUT THE CORD
Shinedown should get into construction. This is a total skyscraper. Heck, they could make a fortune renting out the top floors.

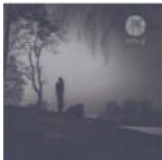
5 GHOST – MAJESTY
Papa and his Nameless Ghoulies are back! Seems Hallowe'en is actually in August.

MYRKUR

M (RELAPSE)

KKKK

STUNNING DEBUT FROM THE MYSTERIOUS ONE-WOMAN BLACK METAL ARMY



■ SOMETIMES, AMID the 'blood, fire, death' of black metal's more exuberant artists, that feeling of isolation, solitude and cabin-fever misanthropy gets lost. But for shadowy

Danish entity Myrkur, this stuff is about little else. Main-brain Amalie Bruun is a woman for whom harsh, vulgar passages of bile-filled black metal darkness are best used to slice at the occasional moment of glacial beauty like a rusty razor: Everything is designed to stretch out ominously like a midnight forest, engulfing you in darkness and something approaching fear; while also possessing a cold, icy beauty that, like nature, neither loves nor hates, but simply exists and takes in the darkness of life and death. For those who like black metal to creep up and slowly drain the light from the world like a suffocating nightmare, Myrkur are manna from Hell.

DOWNLOAD: Haevnen.

FOR FANS OF: Burzum, Xasthur.

NICK RUSKELL

POP EVIL

UP (EONE MUSIC)

KKK

MICHIGAN RADIO ROCKERS MAINTAIN THEIR TOP-O-THE-CHART TRAJECTORY



■ AMERICA MAY have more singles charts than is strictly necessary, but scoring three Mainstream Rock Number Ones was still quite the achievement for Michigan's Pop Evil.

That haul came from their fifth album, 2013's Onyx, and it's hard to imagine its successor: Up, failing to match that success. Mass appeal is no guarantee of quality, of course, and Pop Evil certainly tick all the boxes required to win over the lowest common denominator: But they also write insistently appealing riffs and allow a welcome echo of grunge moodiness into their otherwise super-corporate sound.

You feel this lot could write radio hits in their sleep, but instead they've worked to craft a classy collection whose success is not just inevitable, but deserved.

DOWNLOAD: Vendetta.

FOR FANS OF: Papa Roach, Shinedown.

OLLY THOMAS

around differences over what to do with 'lost' Nirvana song You Know You're Right – Courtney won and got the one-disc best-of she wanted), it remains a disappointing release, despite being a collection of some of rock's greatest-ever compositions now residing on God's preferred listening format.

Sure, the aforesaid

You Know You're Right remains a vaguely familiar treat, and in Been A Son – this fuzzy, bass-heavy version being lifted from the 1989 Blew EP – you get one of



Nirvana's lesser-heard gems, alongside the tunes everybody knows. But as a representation of all Nirvana were, this is a flawed offering. No Territorial Pissings? No School? Nothing that sounds like Kurt has put his guitar in a blender? Disappointingly, this is no career overview, but a memorial to Nirvana: Radio-Friendly Unit-Shifters.

WORDS: JAMES MCMANON

Soulfly

SOULFLY

(ROADRUNNER, 1998)

HOW MAX CAVALERA STUCK HIS FINGER UP AT ADVERSITY AND BEGAN HIS GLORIOUS SECOND CHAPTER



FOR MAX Cavallera, 1996 proved an incredibly difficult time. During that year's Monsters Of Rock festival at Donington, Max was informed that his stepson, Dana Wells – the son of Max's wife and Sepultura manager, Gloria Bujnowski – had been killed in a car crash. Max left the event before Sepultura's set, and the band played as a three-piece, with help from a few friends. After returning to the fold, the rest of the Brazilian band informed Max they wanted to fire Gloria, claiming she was too busy focusing her efforts and attentions on him. Furious at what he perceived as a betrayal, Max immediately quit the band.

After a lengthy period in which he turned his back on music, Max decided to continue, launching his new band, Soulfly, on the world in 1998 with this self-titled album. Reunited with Ross Robinson, the producer of Sepultura classic Roots, it came with guest appearances from Deftones' Chino Moreno, Limp Bizkit's Fred Durst and Skindred's Benji Webbe. The record was eventually certified gold, and proved that Max isn't just a metal musician, he's a hero as well. Here, he explains the trauma behind his rebirth...

THE ALBUM CAME DURING A VERY DARK PERIOD. WHAT WAS YOUR MAIN GOAL?

"This record was really born from, and fuelled by, pain and loss. I mean, I wrote a song called No Hope = No Fear – that really was my state of mind at that point! I was just going to do whatever I wanted and I didn't give a shit. Right after the whole Sepultura thing, I lost interest in music. I just wanted to drink and do drugs. My wife put up with that for a while until finally she had enough and said, 'You have to do something. This is too depressing. I can't watch you destroy yourself like this.'"

WHAT ENDED UP BEING THE TURNING POINT FOR YOU, THEN?

"We had dinner at Ozzy's house. We had a really good conversation where he talked about the similar situation he'd been through

with Black Sabbath, and how he'd just got his shit together and continued. He said it was up to me – if I wanted to, I could go on. For me, that was the coolest possible encouragement, so I came back home and I started writing songs again. I wrote a demo with two songs on it, Eye For An Eye and No. It was a very powerful demo. So, we went into Roadrunner's office in New York and said, 'Play this shit!' They did and they nearly lost their minds. It was a really good start!"

HOW MUCH DID YOU PUT YOUR ANGER ABOUT WHAT HAD HAPPENED WITH SEPULTURA INTO YOUR MUSIC?

"The original lyrics for Eye For An Eye were 'You stole what I create / Playing with my fate / Integrity is not a game / What do you think you're doing? / Pretending that you're ruling / Can't you see it's not the same?' Those lyrics are very clearly about those guys, saying, 'You fuckers!' When we got to the studio, Ross Robinson asked if I could make the lyrics more positive, as he thought they were very negative against guys I grew up with – including my own brother [Gor]. I could see his point, so I changed them to 'I am what I create / Believing in my fate / Integrity is my name'. Instead of shining the light on them, I shined it on me. I like both, but I'm glad we changed them as I'm not a vindictive person."

WE HEAR THERE WAS SOME SPOOKY STUFF GOING DOWN IN THE STUDIO...

"We did something that we've never done before – we buried the tapes! Back then, recordings were still on tape. I found out that the studio was on a sacred Indian burial ground, so that motivated my crazy brain to think, 'Let's bury the fucking tapes and get energy from these fucking Indians!' We left them there all night and had a ceremony when we dug them up again."

Kerrang! Radio play it all at 10pm, August 20!



"WE RECORDED ON AN INDIAN BURIAL GROUND!"

MAX CAVALERA

WORDS: JAMES HICKIE

K! LOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!



You can never have enough Slipknot T-shirts. This rotting-goat one is extra-special because it's actually scratch and sniff (note: it's not *actually* scratch and sniff).

[£14.99 Impericon.com](#)



Whether your feet are beautiful or psychotic, these FOB flip-flops will fit them because they come in all sizes.

[\\$25 \(£15.99\) Falloutboygomerch.com](#)



If immaculately groomed cartoon eyebrows aren't a reason to buy this shirt, we don't know what is.

[£14.99 Grindstore.com](#)



When your surfaces R2 dirty you can Hoover up the mess with this Star Wars-themed hoover.

[£14.99 Firebox.com](#)



A great T-shirt for Beartooth fans and anyone who misses the old Good Charlotte font.

[£13.50 Plastichead.com](#)



Turn your pasta salad up to 11 with this amp-style lunch box. Or just use it as a tiny pretend amp. Your choice.

[£11.99 Iwantoneofthose.com](#)



If you really enjoyed the trailer for Deadpool, then you should definitely invest in this Pop Vinyl. We've heard if you chuck it at the pavement and break it in half, a little Ryan Reynolds will fall out. If you try that and he doesn't, though, then we are not responsible, so don't be emailing us for a refund.

[£11.56 Amazon.co.uk](#)



Wearing these Vans will be like staring into a swimming pool all day. Oh look, a dirty plaster.

[£50 Vans.co.uk](#)



If there's one thing pop-punk makes us, it's thirsty. Fill this with sunshine juice. Or Something.

[\\$15 \(£9.59\) Allinmerch.com](#)



Pick up PVRIS' polyester baseball jersey if you really like clothes with 'P' on the front.

[\\$50 \(£31.98\) Shopbenchmark.com](#)



Making meth can be very taxing, which is why they've made this Walter White stress ball.

[£5.99 Trufflesuffle.co.uk](#)



This cool neon shirt depicts us waiting for the new Pierce The Veil album. Looooong.

[£14.99 Grindstore.com](#)



Here's a pretty clutch bag that you can make less pretty with vomit rainbows and cockroaches.

[£10 Dropdead.co](#)



Jared Leto kindly designed these 30STM shoes for people who don't know how to shoelace.

\$95 (£60.77)
Thirtysecondstomarsstore.com



This vacation-themed All Time Low jumper is perfect for anything but vacations. Unless

£31 Plastichead.com



Pour some sugar on me, sorry,
in your tea, with these spoons.

£6.99 each / 3 for £20
Iwantoneofthose.com



Black Veil Brides are great at two things: making music and facilitating afternoon naps.

£25 Plastichead.com



Not only does this 'death bloom' bag look like it's been ripped straight from the wallpaper of a Chinese restaurant, but you can actually fill it with food, too. Not just Chinese. Sandwiches will fit.

£30 Vans.co.uk



This Creeper T-shirt might be cool, but we wouldn't wear it to buy a lottery ticket.

£22.99
Shop.roadrunnerrecords.co.uk



This iPhone 5/6 case makes your phone three times louder. People on your bus will love it.

£19.99 Ampflysound.com

DEAD KIN MERCH

THE RETURNING KINGS OF THRASH METAL HAVE SLAPPED THEIR NAME ON EVERYTHING BAR THE KITCHEN SINK...

If you're looking at the floor of your office and thinking, 'There's not enough blood here,' then this is the sign for your workplace. And no, we don't want to work for you.

\$15 (£9.58)
tore.slayer.net

'Just a matter of time 'til you rip yourselves apart and stick this awesome Slayer clock up on your bedroom wall', sings Tom Araya on Angel Of Death. Or something along those lines.

£10 Stereoboard.
tshirtmachine.com

Forget Metallica, Megadeth and Anthrax, Slayer are the only team we want to support (for today, anyway). Show your loyalty to the Cali thrashers with this sports jersey.

£59.99

Stereoboardmerch.
backstreetmerch.com



This die-cast metal box for their forthcoming record, *Repentless* – which features the album, a DVD, live CD, poster, sticker and more – weighs 7.8lbs. That's heavier than some newborns!

\$179.99 (£115)

You know when it's been raining blood and you go to Tesco for a Twix and your shorts get ruined? Well, not any more, since these swim shorts are waterproof.

£34.99
Slayer.backstreetmerch.com

These super-detailed statues of Kerry King, Jeff Hanneman and Tom Araya were delicately hand-painted. Whoever did it is reeeeeeally good at keeping within the lines.

\$125 (£79.90) each
Knucklebonz.com

GIGS

DON'T MISS

ALL TIME LOW

THE BALTIMORE POP-PUNKS ARE PLAYING A ONE-OFF SHOW IN SCOTLAND! NESSIE, IF YOU'RE READING, YOU'RE ON THE LIST +1



YOU'RE HITTING SCOTLAND FOR THIS SPECIAL PRE-READING & LEEDS SHOW – DO YOU GET A LOT OF LOVE NORTH OF THE BORDER?

ALEX GASKARTH (VOCALS/GUITAR): "We really do! We've been very lucky and the Scots have been really good to us, and they're a wild bunch, man! Those shows are always next-level crazy for us. The crowds take it up to 11 and seem more amped-up than anywhere else. And we really love that venue [Corn Exchange] – it's really got its own vibe, and we're excited to be heading back."

HAVE YOU EVER TAKEN THE TIME TO VISIT LOCH NESS?

"I have, actually, but not with the band, I went when I was a little kid. I was really stoked – I was hoping to see Nessie. It wasn't meant to be, but maybe one day... I *did* see a UFO once, though. I was a little kid, and I was in the back yard, and it was too big to be a comet or meteor. I've seen plenty of those and they're usually tiny and really quick, but this thing was *massive*. It was as if a search helicopter had flown over with its searchlight on, but it was silent. It was crazy, man, but good crazy, I think!"

WITH THIS SHOW BEING RIGHT BEFORE THE FESTIVALS, DO YOU FEEL THAT YOU NEED TO HOLD A LITTLE BACK SO YOU CAN GO FULL FORCE FOR THE BIG ONES?

"I don't think it would be fair if we held back. It's

not usually the shows that take a toll, it's how much partying and extracurricular activities you do before and after that do the damage. You can get through an hour or two-hour show every night just fine – it's like a workout, almost, because your body gets used to it – but you can't burn out on all the booze and stuff. I'll be on my best behaviour that week, I promise, *because all these shows are going to be great.*"

"I'VE NOT SEEN NESSIE, BUT I DID SEE A UFO ONCE!"

ALEX GASKARTH

WHAT'S THE WORST PHYSICAL CONDITION YOU'VE HAD TO PLAY IN LATELY?

"I'm *constantly* in my worst physical condition (*laughs*)! I've played through fevers, and that always sucks. Playing a show can be the *best* thing for you, because it helps you sweat the sickness out!"

TALKING OF RECUPERATING, HOW SACRED IS BUNK SPACE ON THE ALL TIME LOW BUS THESE DAYS?

"It's pretty sacred, which I think is a pretty good

rule to have. In terms of fucking with each other's living spaces, we got the pranking out of our systems early on, I think, but every now and then something might rear its head. There was one thing recently where there was a rotting banana in a little plastic baggie, and that kept getting passed around the bus – and for some reason no-one was throwing it out! It kept ending up under people's pillows, and it was always a bummer if it was your turn for the nasty banana in your bunk."

FINALLY, DO YOU EVER GET RECOGNISED BY PEOPLE WHO DON'T ACTUALLY KNOW WHO YOU ARE, BUT KNOW THAT YOU'RE FAMOUS FOR SOMETHING?

"Yes, it actually happened recently while we were in Hawaii. There was this really drunk guy, and he spotted me and came running over, sat down and said, 'I'm gonna buy you a drink!' He did and we were sitting talking, and the whole time I was waiting for him to be like, 'So, I'm coming to the show,' or that he'd seen us play some place before, but it never came up. When he walked away he said, 'I love what you do,' and left it at that – and I don't think he even *knew* what I did, let alone loved it (*laughs*)! I dunno, my hair was blue-green at the time, so maybe he thought I was Hayley Williams..."

DATES: Edinburgh Corn Exchange August 25.
Support: Neck Deep

YOUR WEEK!

KERRANG! DAY AUGUST 19

CAMBRIDGE Nervosa (Portland Arms)
EDINBURGH Alesana (Studio 24)
GLASGOW A Wilhelm Scream (Audio)
LONDON The Fall Of Troy, Rolo Tomassi (Electric Ballroom, Camden)
LONDON Frank Carter & The Rattlesnakes (Rough Trade East)
NEWCASTLE Fathoms, An Elegy (Globe)
NORWICH Tigers Jaw, Foxing (Owl Sanctuary)

THURSDAY AUGUST 20

BIRMINGHAM Fathoms, An Elegy (Rainbow Cellar)
BRISTOL 65daysofstatic, Mylets, Cleft, Mutiny On The Bounty, AK/DK, Alpha

RIDER OF THE WEEK

BAND: Bullet For My Valentine

A cocaine buffet served upon a trio of hookers? Nah, Matt Tuck just wants his probiotic yoghurt drinks, thanks!

BULLET FOR MY VALENTINE

- 2 cases of still water (chilled)
- 6 ½-litre bottles of sparkling water
- 6 cans of Coca-Cola
- 6 cans of Sprite Zero
- 6 cans of Red Bull
- 1 litre of fresh orange juice
- 4 bottles of Gatorade
- 1 pack Danactive probiotic drinks (strawberry or vanilla flavour)
- 1 box of lemon and ginger tea – important
- 1 carton of 2% milk
- 1 large bucket of ice
- 1 fresh coffee maker with enough coffee for all day, plus filters and sugar
- 2 sticks of fresh French stick bread
- 1 bag of tortilla chips
- 1 jar of medium salsa
- 1 veggie tray with a central pot of ranch dressing
- 1 bottle of balsamic vinegar
- 1 small bottle of olive oil
- 1 large pack Lays salt 'n' vinegar crisps
- 1 large box of Frosties
- 2 boxes of blueberries
- 1 pack of pre-packed pineapple slices
- 1 large bag of trail mix (not with chocolate)
- 1 packet of Berocca multi vitamins
- 1 packet of fresh mint leaves
- 1 large pot of manuka honey – important
- 1 working kettle
- 1 bottle of shower gel
- 1 bottle of shampoo
- 24 hot drinks cups (or nearest pack size)
- 24 cold drinks cups (or nearest pack size)
- 1 multipack of plastic cutlery
- 1 pack of paper plates
- 1 pack of paper bowls

Male Tea Party (ArcTangent Festival @ Fernhill Farm)
DERBY Tigers Jaw, Foxing (Venue)
LEEDS Alesana (Key Club)
MANCHESTER The Fall Of Troy, Rolo Tomassi (Gorilla)
NEWCASTLE A Wilhelm Scream, Teenage Bottlerocket (O2 Academy2 Newcastle)
NORWICH Nervosa (Owl Sanctuary)
OXFORD British Lion, The Raven Age (O2 Academy 2 Oxford)

FRIDAY AUGUST 21

BOURNEMOUTH Nervosa (Anvil)
BRISTOL The Dillinger Escape Plan, The Fall Of Troy, MaybesheWill, Vennart, Chon, Blank Mass, That Fucking Tank, Helms Alee, Rolo Tomassi, Emma Ruth Rundle, Her Name Is Calla, I I Paranoias, Body Hound, The Fierce & The Dead, Quadrupede, Cousin, Tacoma Narrows Bridge Disaster, Psoty, Delta Sleep, Valerian Swing, We Never Learned To Live, Trojan Horse, Sonance, Ohhms, OBE, Patchwork Natives, Downard, Pocket Apocalypse, Juffage (ArcTangent Festival @ Fernhill Farm)
GLASGOW TRC (Garage)
HULL I.C.O.N (O'Rileys)
LEEDS Tigers Jaw, Foxing (Brudenell Social Club)
LONDON A Wilhelm Scream (Underworld, Camden)
PLYMOUTH British Lion, The Raven Age (Hub)
SOUTHAMPTON Alesana (Joiners)

SATURDAY AUGUST 22

BRISTOL Deafheaven, Cult Of Luna, Deerhoof, Talons, Vessels, Marriages, PG.Lost, Young Legionnaire, Tundra, British Theatre, The Algorithm, Tangled Hair, Axes, Gum Takes Tooth, Lone Wolf, Flood Of Red, 100 Onces, Prosperina, Latitudes, Black Peaks, USA Nails, Polymath, Alright The Captain, Vodun, Crows An Wra, IEPi, Vasa, Eschar, Lambhorn, Steve Strong (ArcTangent Festival @ Fernhill Farm)
BRISTOL Fell Out Boy (Lanes)
EDINBURGH TRC (Opium)
GLASGOW Tigers Jaw, Foxing (Audio)
LEEDS I.C.O.N (Bad Apples)
NOTTINGHAM The Fall Of Troy, Rolo Tomassi (Rescue Rooms)
SOUTHAMPTON British Lion, The Raven Age (1865)
SOUTHAMPTON A Wilhelm Scream (Joiners)
SWANSEA Alesana (Sin City)

SUNDAY AUGUST 23

BRISTOL A Wilhelm Scream (Exchange)
BRISTOL Alesana (Fleece)
MANCHESTER Tigers Jaw, Foxing (Sound Control)
POOLE British Lion, The Raven Age (Mr Kyps)
SOUTHAMPTON Fathoms, An Elegy (Talking Heads)
STOKE TRC (Underground)

MONDAY AUGUST 24

NORWICH British Lion, The Raven Age (Waterfront)

TUESDAY AUGUST 25

EDINBURGH All Time Low, Neck Deep (Corn Exchange)
LONDON Beatsteaks (KOKO, Camden)
MANCHESTER The Offspring, The Menzingers (O2 Apollo Manchester)

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY



PARAMORE: THE STREAMED 10 KERRANG! TV –

AUGUST 19, 12AM
 Been missing the Tennessee trio? Well, K! TV has compiled their best 10 videos, which will save you watching an annoying advert about some smug blogger every few minutes on YouTube. You're welcome.



SKY ARTS SESSIONS: YOUNG GUNS

SKY ARTS – ON DEMAND

Wondering what's happened to Young Guns since they released Ones And Zeros in June? They've been stuck inside the Sky Planner playing their track Stitches on the Sky Arts channel. Go download it On Demand immediately. After you've moved the coffee table out of the way to make some mosh space, that is.



METALLICA ECSTASY OF GOLD/FUEL LIVE AT LOLLAPALOOZA 2015

YOUTUBE
 Ever wanted to be one of those lucky buggers who get to stand onstage at the Metallica shows? Well now you can (kinda) thanks to this fan-filmed footage of the California metallers playing Chicago Lollapalooza on August 1. Watching Lars Ulrich's ponytail swing is more mesmerising than a Newton's Cradle. Ahhhh.

MY FIRST GIG

WHO: DAVID BOWIE, MADISON SQUARE GARDEN, NEW YORK, 1974

THE MISFITS FRONTMAN MIGHT HAVE LOVED HIS FIRST SHOW, BUT DAVID BOWIE WASN'T QUITE SO KEEN...



JERRY ONLY, MISFITS

"I always loved music, but I didn't get the calling to be a musician until I saw this David

Bowie show, which was on the Diamond Dogs Tour.

"I was a freshman in high school, and I was with this girl who was actually a senior at the time, so she was four years older than me – and I should clarify I didn't go with her, but we met up there. The theatrical side really drew me in, and I think what most impressed me about the show was that it had a concept, the set literally had a beginning, told a story and wound up with a proper ending.

"The theatrics were great, and back in those days we didn't have all the computer-controlled movie lights or any of that shit, but his use of props made such a difference and brought this extra dimension to the whole thing. The stage set for that tour

was basically a destroyed city, and it was based around George Orwell's novel 1984.

"I think my favourite part of the show was when he did Space Oddity, and he was basically in this cherry-picker that extended out maybe 10 rows over the crowd. He did a couple of songs, walked through a door, and then he emerged in it, and he was just sitting in this capsule with a telephone in his hand, and it looked like that was suspended on a beam of red light. He didn't actually do anything, he just sat in a chair and sang the song, but I remember gazing up at it and thinking this is the coolest thing ever! He was supposed to be in space, and there he was, 30 feet over everyone's heads, it was amazing!

"It's funny, because I recently read an interview with him where he said back in the day he really hated that tour, and it's so strange that something can mean so much to you when the artist himself was so unhappy with it. But, whatever he feels about it, he changed my life that night."



BOWIE

GENERAL ADMISSION

WORDS: DAN SISSOR



DUBLIN

POP-PUNK'S NOT DEAD! IT'S JUST BEEN HANGING OUT IN DUBLIN...



STEPHEN ARKINS, ONLY RIVALS

TELL US ABOUT THE VENUES IN DUBLIN...

"The main venue

now would be **Fibbers (1)**! Our first show as **Only Rivals** was in **Fibbers** about two years ago and the place was jammed! It was very humbling to see that kinda support and it gave us the drive we needed to really make something happen with this band. The best show I've seen there was when **Every Time I Die** played. It's a tight venue, so the place went absolutely mental! Someone broke their collarbone trying to hang off the ceiling (*laughs*)!"

ANY OTHER GOOD VENUES?

"**Whelan's (2)** is another great place for gigs. Playing **Whelan's** is almost a rite of passage for Irish musicians... so many massive Irish bands like **Kodaline** and **Damien Rice** started off playing there. You can't talk about Irish venues without mentioning **The Olympia Theatre (3)**. It's one of the most beautiful venues in the world and it's one of the oldest in the country. We had the pleasure of playing there on St Patrick's Day last year with **All Time Low** and it was one of the best experiences of my life!"

WHAT'S THE BEST GIG YOU'VE EVER SEEN IN DUBLIN?

"A local show called **Blink Fest** that was put on to celebrate **blink-182** getting back together a few years ago. All the local bands played **blink** songs and it was just a celebration of our youth. **Blink Fest** was held in **Eamonn Doran's** in **Temple Bar**. Unfortunately it closed down a few years ago – that was a real shame."



You could play here with ATL one day!

WHICH DUBLIN-BRED BANDS SHOULD WE BE CHECKING OUT?

"**Red Enemy** are the best metal band **Ireland** has ever had and will ever have! Their live show is something you have to see to believe. **Wounds** are also an incredible band. They're signed to **Razor And Tie**, which is a massive achievement for a band from our scene. If you like post-rock, I recommend you check out a band called **Overhead, The Albatross**."

WHERE SHOULD NEW BANDS BE HANGING OUT?

"**Music Maker (4)** is a great shop for musicians. All the staff there are legends! I've been buying all my gear there since I started playing and the staff are just really helpful and friendly! A few of them play in local bands. **Doc** from **Red Enemy** works there – he was the long-red-headed god wearing a tiger onesie in our video for **Borders**."

ANY ADVICE FOR BANDS TRYING TO MAKE IT IN DUBLIN?

"Be yourself! Just because something worked for another band doesn't necessarily mean it will work for you. Bands spend a lot of time focusing on trying to fit in with a certain scene or genre, not realising how different they could sound if they ignored everyone else and just did what felt right to them. If you wanna stand out, you have to be unique! Stop trying to impress other people and start with trying to impress yourself."



Go see the red-headed tiger at Music Maker



ALoud.COM

buy your tickets from www.aloud.com

BOOKING NOW

AGAINST THE CURRENT

London O2 Academy Islington October 7, Glasgow King Tut's 8, Birmingham Asylum 9, Manchester Club Academy 10, Southampton Joiners 11, Cardiff Clwb Ifor Bach 12.

AGNOSTIC FRONT

Bristol Marble Factory October 1, London Camden Underworld 3, Support: Old Firm Casuals.

ALL TIME LOW

Edinburgh Corn Exchange August 25, Support: Neck Deep.

ASKING ALEXANDRIA

O2 Academy Leicester October 20, O2 Academy Newcastle 21, Lincoln Engine Shed 22, O2 ABC Glasgow 23, Dundee Fat Sam's 24, Aberdeen Garage 25, O2 Academy Sheffield 27, Manchester Ritz 28, Support: Memphis May Fire, August Burns Red, In Hearts Wake.

BLACKBERRY SMOKE

O2 Academy Birmingham November 3, O2 Academy Sheffield 4, O2 Academy Newcastle 5, Manchester Academy 6, London Kentish Town Forum 8.

BLACK STONE CHERRY

Cardiff Motorpoint Arena January 28, 2016, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 4, Manchester Arena 6, Support: Shinedown, Halestorm, Highly Suspect.

BUTZ KIDS

Manchester Academy III October 9, London Tufnell Park Dome 10.

BRAND NEW

Manchester Albert Hall September 10, London Alexandra Palace 11, O2 Academy Sheffield 19, Middlesbrough Empire 20, Edinburgh Usher Hall 21, Dublin Vicar Street 22.

BRING ME THE HORIZON

O2 Academy Liverpool August 26, O2 Academy Oxford 27.

BRITISH LION

O2 Academy 2 Oxford August 20, Plymouth Hub 21, Southampton 1865 22, Poole Mr Kyp's 23, Norwich Waterfront 24, London O2 Islington Academy 26, Support: The Raven Age.

BULLET FOR MY VALENTINE

Belfast Ulster Hall September 28, Dublin Olympia 29, O2 Academy Bournemouth October 1, Reading Hexagon 2, Guildford G Live 3, Aylesbury Theatre 5, Stoke Victoria Hall 6, Lincoln Engine Shed 7, York Barbican 9, Aberdeen Music Hall 10, Dunfermline Alhambra 11, Middlesbrough Empire 13, Carlisle Sands 14, O2 Academy Leicester 16, Bexhill De La Warr Pavilion 17, Folkestone Cliff Hall 18, Swansea Brangwyn Hall 20, O2 Guildhall Southampton 21, Ipswich Regent Corn Exchange 22.

BUTSERFEST

Line-up: Don Broco, Funeral For A Friend, Hacktivist, The Xerists, The Xerists, The One Hundred, Our Hollow Our Home, Boston Manor, Dirt, Cardinal Bay, Waking Angel, The Lounge Kittens, Petersfield Queen Elizabeth Country Park, September 12.

CANCER BATS

Kingston Fighting Cocks August 26, London 100 Club August 27, Support: Krokodil.

CITY AND COLOUR

Brighton Dome February 18, 2016, Cardiff Great Hall 19, Manchester Albert Hall 20, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 – 27.

CLUTCH

Dublin Olympia Theatre November 20, Belfast Limelight 21, O2 Academy Glasgow 23, Nottingham Rock City 24, O2 Academy Bristol 25, Manchester Ritz December 10, Wolverhampton Wulfrun Hall 11, London O2 Shepherd's Bush Empire 12.

CRADLE OF FILTH

Nottingham Rock City October 16, Bristol Motion 17, Norwich Waterfront 18, Wolverhampton Wulfrun Hall 20, Glasgow Garage 21, Manchester Academy II 22, London Camden KOKO 23.

DAMNATION FESTIVAL

Line-up: AT The Gates, Leeds University Union November 7.

THE DARKNESS

Cambridge Corn Exchange December 1, Nottingham Rock City 2, O2 Academy Newcastle 4, O2 Academy Glasgow 5, O2 Academy Leeds 9, Manchester Academy 10, O2 Academy Birmingham 11, O2 Academy Bristol 13, O2 Guildhall Southampton 14, Bexhill De La Warr

Pavilion 15, O2 Academy Bournemouth 17, O2 Academy Oxford 19, London Camden Roundhouse 20.

DEAF HEAVEN

London Scala August 24, Support: Marriages.

DEF LEPPARD / WHITESNAKE

Dublin 3 Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19, Support: Black Star Riders.

DEFTEONES

London SSE Arena Wembley November 21, Support: Architects.

DELAINE

Bristol Marble Factory October 26, Birmingham Institute Library 23, Manchester Academy II 24, London O2 Academy Islington 25, Support: Anneke van Giersbergen, The Gentle Storm.

DINOSAUR PILE-UP

Birmingham Rainbow November 2, Newcastle Think Tank 3, Glasgow King Tut's 4, Manchester Ruby Lounge 6, Leeds Key Club 7, Nottingham Bodega 8, Norwich Waterfront 9, London Tufnell Park Dome 11, Bristol Exchange 12, Brighton Bleach 13.

ENTER SHIKARI

O2 Academy Glasgow February 18, 2016, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27, Support: The Wonder Years.

EVERY TIME I DIE

Southampton Talking Heads November 6, Plymouth Underground 7, Bristol Fleece 8, Nottingham Rescue Rooms 9, Manchester Sound Control 11, Glasgow King Tut's 12, Aberdeen Tunnels 13, Newcastle Riverside 14, Sheffield Corporation 15, Birmingham Asylum 17, London Tufnell Park Dome 18, London Borderline 19, London Camden Underworld 20, London Old Blue Last November 21, Support: Superheaven, Muck.

THE FALL OF TROY

London Camden Electric Ballroom August 19, Manchester Gorilla 20, Nottingham Rescue Rooms 22, Support: Rolo Tomassi.

FALL OUT BOY

Leeds First Direct Arena October 3, Aberdeen AECC GE Oil & Gas Arena 4, Birmingham Barclaycard Arena 6, Cardiff Motorpoint Arena 7, Manchester Arena 9, Bournemouth International Centre 10, London SSE Arena Wembley 11 – 12.

FEAR FACTORY

Bristol Motion December 7, Manchester Ritz 9, Dublin Academy 10, Belfast Limelight 11, Glasgow Garage 12, London Kentish Town Forum 13.

FIGHTSTAR

London Troxy October 17, Southampton University 18, Exeter Lemongrove 19, Wolverhampton Wulfrun Hall 21, Norwich Waterfront 22, Manchester Ritz 24, Newcastle Northumbria Uni 25, Edinburgh Liquid Rooms 27, Aberdeen Garage 28.

FOO FIGHTERS

Milton Keynes Bowl September 5 – 6, Edinburgh BT Murrayfield Stadium 8, Support: Iggy Pop (Milton Keynes), Royal Blood (Edinburgh).

FOZZY

Reading Sub89 November 24, Tunbridge Wells Forum 25, London O2 Academy Islington 26, Manchester Sound Control 27, Chester Live Rooms 28, Birmingham Rainbow December 12, Cambridge Junction 2, Newcastle Riverside 3, Sheffield Corporation 5, Trecco Bay Planet Rockstock 6, Support: Sumo Cyco.

FRANK CARTER & THE RATTLESNAKES

Birmingham Rainbow Courtyard October 20, Sheffield Leadmill 21, Newcastle Cluny 22, Glasgow Cathouse 23, Manchester Star & Garter 24, Norwich Owl Sanctuary 27, Cardiff Clwb Ifor Bach 28.

FRANK TURNER & THE SLEEPING SOULS

Llandudno Venue Cymru November 5, O2 Guildhall Southampton 8, Falmouth Princess Pavilion 9, Glasgow Barrowland 13, Newcastle Uni 14, Nottingham Rock City 15, O2 Academy Birmingham 18, O2 Academy Sheffield 19, Bristol Colston Hall 21, Manchester Academy 23, London Alexandra Palace 26.

THE GASLIGHT ANTHEM

London O2 Shepherd's Bush Empire August 29, Support: Against Me!

GHOSTFEST

Line-up: Hatebreed, Despised Icon, Turnstile, Rise Of The Northstar, Nasty Astro Boy, Make Them Suffer, Slaughter To Prevail, Venom Prison, Emmure, Oceano, Angel Du\$t, Oathbreaker, Desolated, Broken Teeth, Casey, Born Of Osiris, Martyr Defiled, The Eyes Of A Traitor, Seafoal, Jonny Craig, Continents, Heart Of A Coward, Stray From The Path, Malevolence, Blood Youth, Leeds University September 5, Bristol Motion 6.

GNARWOLVES

Birmingham Rainbow Warehouse December 9, Manchester Sound Control 10, Leeds Key Club 11, Glasgow Audio 12, Sheffield Local Authority 13, Liverpool District 14, Nottingham Bodega 15, Bristol Exchange 16, Bournemouth Sound Circus 17, London Camden Underworld 18, Support: Spraynord, Such Gold.

HATEBREED

Reading Sub 89 September 4.

INME

Manchester Sound Control September 14, Glasgow Classic Grand 15, Nottingham Rescue Rooms 16, Birmingham Warehouse 17, London O2 Academy Islington 18.

JIM ADKINS

Birmingham Glee Club September 2, Glasgow Cottiers Theatre 3, Manchester Royal Northern College Of Music 4, London Union Chapel 5.

LIMP BIZKIT

London O2 Academy Brixton August 27.

MACMILLANFEST 2015

Line-up: Fearless Vampire Killers, Evil Scarecrow, The One Hundred and loads more! Nottingham various venues September 5.

MALLORY KNOX

Rugby Village September 24, Support: We Are The Ocean, Go Primitive, O2 Academy Glasgow September 28, Manchester Ritz 29, Cambridge Junction 30, Wolverhampton Wulfrun Hall October 2, Middlebrough Empire 3, Cardiff Y Plas 4, Exeter Lemon Grove 6, Nottingham Rock Circus 7, Norwich UEA 8, London Camden Roundhouse 9, Support: Set It Off, The Xcerts.

MARILYN MANSON

London Eventim Apollo November 19, Wolverhampton Civic Hall 21, O2 Academy Glasgow 22, O2 Apollo Manchester 23, Support: Krokodil.

MAYDAY PARADE

Exeter Lemon Grove January 26, 2016, O2 Academy Bristol 27, Norwich UEA 28, Birmingham Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow 3, Nottingham Rock City 4, London O2 Shepherd's Bush Empire 5, Leeds University 6, Portsmouth Pyramids 7, Support: The Maine, Have Mercy, Beautiful Bodies.

MEGADETH / LAMB OF GOD

Glasgow Braehead Arena November 11, O2 Apollo Manchester 12, London SSE Arena Wembley 14, O2 Academy Birmingham 15, Support: Children Of Bodom, Sylös.

MOOSE BLOOD

Tunbridge Wells Forum August 27, Chester Live Rooms September 1, Norwich Owl Sanctuary 2, Bournemouth Sound Circus 4, Plymouth Underground 5, Swansea Scene 6, Coventry Kasbah 7, Carlisle Brickyard 8, Support: Creeper.

MOTIONLESS IN WHITE

Belfast Mandela Hall November 23, Dublin Academy 24, Manchester Club Academy 26, Leeds University Union 27, Glasgow Garage 28, Nottingham Rescue Rooms 29, Birmingham Asylum December 1, Bristol Fleece 2, Southampton 1865 3, London Camden Underworld 4 and 6, Support: Chelsea Grin, New Years Day.

MÖTLEY CRÜE

Newcastle Metro Radio Arena November 2, Manchester Arena 3, Birmingham Genting Arena 4, London SSE Arena Wembley 6, Support: Alice Cooper.

MOTÖRHEAD

Newcastle City Hall January 23, Glasgow Clyde Auditorium 24, O2 Apollo Manchester 26, Swindon Oasis 27, London Eventim Apollo 29.

NEW FOUND GLORY

London O2 Academy Islington August 24 – 25, Edinburgh Liquid Room 26.

NICKELBACK

Sheffield Motorpoint Arena November 13, Glasgow SSE Hydro 14, Newcastle Metro Radio Arena 16, Manchester Arena 17, Liverpool Echo Arena 19, Birmingham Genting Arena 21, Nottingham Capital FM Arena 22, London SSE Arena Wembley 24, Support: Monster Truck.

NIGHTWISH

London SSE Arena Wembley December 19, Support: Arch Enemy, Amorphis.

JUST ANNOUNCED

AGNOSTIC FRONT

Manchester Academy III October 3.

BLOODSTOCK 2016

Line-up: Behemoth, Venom, Derbyshire Catton Park August 11 – 14, 2016.

BRAWLERS / ALLUSONDRUGS

Norwich Owl Sanctuary October 4, Leicester Scholar Bar 5, Hull Fruit 6, High Wycombe Bucks SU 8, Plymouth Junction 9, Birmingham Rainbow Courtyard 12, Chester Live Rooms 13, Sheffield Bungalows & Bears 14.

BULLET FOR MY VALENTINE

Support added: While She Sleeps.

DON BROCO

Dates added: Cardiff Tramshed December 3, Sheffield Plug 4, Edinburgh Liquid Rooms 6, O2 Academy Leeds 7, Exeter Lemon Grove 8, Nottingham Rock City 9, Manchester Ritz 11, Wolverhampton Wulfrun Hall 12.

HEAVEN'S BASEMENT

Southampton Engine Rooms December 3, Support: Crobot, Scorpion Child, Buffalo Summer.

NORTHLANE

Bristol Fleece October 4, Birmingham Asylum 5, Glasgow Classic Grand 6, Manchester Club Academy 7, London O2 Academy Islington 8, Southampton Talking Heads 9, Support: Volumes, The Acadia Strain, Hellions.

THE OFFSPRING

O2 Apollo Manchester August 25, London O2 Academy Brixton 26, Support: The Menzingers.

OPETH

London Palladium October 18.

PALM READER

Basingstoke Sanctuary September 1, Plymouth Exile 2, Derby Victoria Inn 3, Glasgow Ivory Blacks 4, Sheffield Riverside 5, Swansea Lemon Factory 6, London Surya 8.

PAPA ROACH / FIVE FINGER DEATH PUNCH

London Wembley SSE Arena November 28, Support: Devil You Know, Eskimo Callboy.

PARKWAY DRIVE

London O2 Academy Brixton February 12, 2016, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15.

PENTAGRAM

London O2 Academy Islington, November 14, Manchester Sound Control 15.

THE PRODIGY

Nottingham Capital FM Arena November 24, Newcastle Upon Tyne Metro Radio Arena 26, Manchester Central 27, Sheffield Motorpoint Arena 28, Dublin 3 Arena 30, Belfast Odyssey Arena December 1, Birmingham Barclaycard Arena 3, London SSE Arena Wembley 4 – 5, Support: Public Enemy.

READING & LEEDS

Line-up: Metallica, Pierce The Veil, Refused, Limp Bizkit, Alexisonfire, Manchester Orchestra, Royal Blood, All Time Low, Bring Me The Horizon, Neck Deep, Pandit At The Disco, Slaves, We Are The Ocean, Marmozets, Cancer Bats, Finkier and the celebration, Ghost, Gojira, Modern Life Is War, The Menzingers, While She Sleeps,

DAYLIGHT

London Boston Music Room October 27, Edinburgh Opium 28, Ayr West Of The Moon 29, Dundee Drouthy's 30, Glasgow Nice N Sleazy 31, Sheffield Hop November 1, Derby Vic Inn 2, Frome Cheese And Grain 3, Swansea Scene 4.

HANDS LIKE HOUSES

Leeds Key Club November 30, Newcastle Think Tank December 1, Glasgow Cathouse 2, Manchester Sound Control 3, Liverpool Arts Centre 4, Nottingham Bodega 5, Birmingham Temple @ Institute 6, Cardiff Clwb Ifor Bach 8, Bristol Fleece 9, Southampton Joiners 10, London Camden Electric Ballroom 11.

MOTÖRHEAD

London Eventim Apollo January 30, 2016.

NOTHING MORE

Birmingham Temple December 5, Glasgow King Tut's 6, Manchester Academy III 7, London Boston Music Room 8.

PENTAGRAM

London O2 Academy Islington November 11, Manchester Sound Control 15.

Frank Turner, Daria, Lonely The Brave, Radkey, Ash, Simple Plan, New Found Glory, Bury Tomorrow, The Gaslight Anthem, Against Me!, Feed The Rhino, Modestep, FIDLAR, BABYMETAL, Twin Atlantic, Nothing But Thieves, Modern Baseball, The Bots, The Smith Street Band, Atreyu, PVRIS, Black Peaks, The One Hundred, Frank Carter & The Rattlesnakes, Turbowolf, Moose Blood, Queen Kwong, Hawk Eyes, Single Mothers, As It Is, No Devotion, The Bronx, Baroness, God Damn, Mariachi El Bronx, Bo Ningen, Skinny Lister, Seether, Don Broco and more! Reading Richfield Avenue and Leeds Bramham Park August 28 – 30.

SABATON

Norwich UEA February 26, 2016, Manchester Academy 27, O2 Academy Birmingham 28, O2 Guildhall Southampton 29, Aberdeen Music Hall March 2, Glasgow Barrowland 3, Belfast Lighthouse 4, Dublin Vicar Street 6, Cardiff Tramshed 7, Bristol Motion 8, Support: Alestorm, Bloodbound.

SIKTH

Glasgow Classic Grand December 5, Manchester Academy II 6, Bristol Marble Factory 10, O2 Academy 2 Birmingham 11, London Kentish Town Forum 12.

SKINDRED

O2 Guildhall Southampton November 4, Norwich UEA 5, Nottingham Rock City 6, Manchester Academy 7, O2 Academy Glasgow 10, Leeds Stylus 11, O2 Academy Bristol 12, Birmingham Institute 13, London O2 Academy Brixton 14, Support: Crossfaith, (hed)pe, Yashin.

SLAYER

Newport Centre November 21, Plymouth Pavilions 22, O2 Apollo Manchester 24, O2 Academy Glasgow 25, O2 Academy Birmingham 27, O2 Academy Leeds 28, London O2 Academy Brixton 30, Support: Anthrax, Kvelertak.

STATE CHAMPS

Belfast QUB Students' Union September 15, Dublin Academy II 16, O2 Academy 2 Liverpool 17, Birmingham Asylum 18, O2 Academy 2 Newcastle 19, Glasgow King Tut's 21, Leeds Stylus 22, Manchester Sound Control 23, Nottingham Rescue Rooms 24, London O2

SLEEPING WITH SIRENS

O2 Academy Bristol February 29, 2016, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6.

SLAVES

London O2 Academy Brixton December 17, Tunbridge Wells Assembly Rooms 18.

SNUFF

Cardiff Globe February 12, 2016, Wolverhampton Slade Rooms 13, Newcastle Think Tank 14, Glasgow Cathouse 15, Leeds Key Club 16, Manchester Academy III 18, London Camden Electric Ballroom 19, Norwich Owl Sanctuary 20, Portsmouth Wedgewood Rooms 21.

TEMPLES FESTIVAL

Line-up: All Pigs Must Die, Arabrot, Bongripper, Corrupt Moral Altar, Dead Congregation, Dragged Into Sunlight, Esoteric, Gnow Their Tongues, Groundhogs, Iron Reagan, MGLA, Pissgrave, Sheer Terror, Venom Prison, Victims, Vision Of Disorder, Weekend Nachos, Bristol June 2 – 5, 2016.

THE XCERTS

Support added: Brawlers.

Academy Islington 25, Southampton 1865 26, Kingston Hippodrome October 3, Support: Knuckle Puck, ROAM.

THE STORY SO FAR

Cardiff Yplas December 1, Southampton 1865 2, Exeter Lemon Grove 3, London Camden KOKO 4, Norwich Epic 5, Nottingham Rescue Rooms 7, Birmingham Asylum 8, Manchester Academy II 9, Glasgow Garage 10, Newcastle Riverside 11, Leeds Stylus 12.

THERAPY?

London Camden Electric Ballroom December 19, Support: Black Spiders.

THE TREATMENT

London Camden Barfly September 23.

TWENTY ONE PILOTS

O2 ABC Glasgow November 4, Manchester Ritz 5, London O2 Shepherd's Bush Empire 6, O2 Academy Oxford 7, Birmingham Institute 9, London O2 Academy Brixton February 25, 2016.

VANS WARPED TOUR UK

Line-up: Asking Alexandria, Black Veil Brides, Young Guns, Reel Big Fish, Metro Station, Memphis May Fire, Anti-Flag, August Burns Red, Attila, The Word Alive, Ghost Town, Rob Lynch, Fearless Vampire Killers, Forever Came Calling, The Rocket Summer, Frank Carter & The Rattlesnakes, Trophy Eyes, ROAM, The One Hundred, In Hearts Wake, John Coffey, Twin Wild, Tigress, Boy Jumps Ship, Creeper, Allusondrugs, London Alexandra Palace October 18.

WE ARE THE OCEAN

Birmingham Asylum November 9, Cardiff Globe 10, Bristol Fleece 11, Norwich Waterfront Studio 12, Leeds Mine 13, Glasgow King Tut's 15, O2 Academy 2 Newcastle 16, Manchester Sound Control 17, Nottingham Rescue Rooms 18, London O2 Academy Islington 20.

WEDNESDAY 13

London Highbury Garage October 30 – 31.

THE XCERTS

London Camden Dingwalls August 26, Support: Only Rivals.


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- 3 Take one step at a time**
Don't feel pressurised or rush into decisions, pace yourself
- 4 Look after your body**
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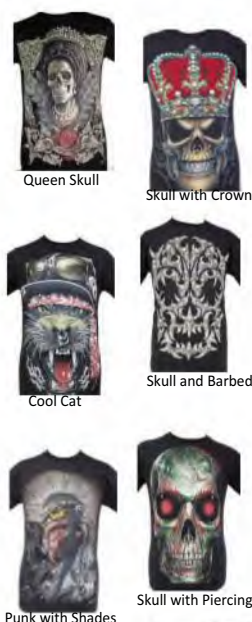
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NEXT WEEK

ON SALE AUGUST 26

WELL, SOMEONE'S GOT THE KERRANG! «READING LEEDS» 2015 PREVIEW!

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IN HONOUR OF LEMMY, WHAT'S YOUR FAVOURITE WART??

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ACTING PRODUCTION EDITOR: Ryan Cooper (*Listen, don't mention the wart! I mentioned it once, but I think I got away with it, alright*)
DESIGNER: Sophie Bland (*Warter White*)
ACTING NEWS/ONLINE EDITOR: Emily Carter (*Wart Are You Waiting For?*)
CONTRIBUTING ED: Katie Parsons (*Stewart Lee*)

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Leah Hamer.
For all work experience opportunities, check out GoThinkBig.co.uk

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THE ULTIMATE ROCKSTAR TEST

ROU REYNOLDS ENTER SHIKARI

DON'T WANT TROUBLE OFF ROU? LEAVE THE BAT AT HOME, AND DON'T PUSH HIS AMP OVER...



ON ROCK 'N' ROLL...

HAVE THE POLICE EVER TURNED UP TO AN ENTER SHIKARI SHOW?

"The first time we ever played in America. It was all going great, then the police came in and just pulled the plugs and stopped the show. It was really hard to find out what was going on – they were really dismissive, they just said there'd been an incident, and it turned out the incident had involved a baseball bat! But then we learned all that happened was, outside, someone had been smacking the concrete floor with a baseball bat, it had ricocheted back up and split his head open – and that was it!"

WHAT'S THE MOST DAMAGE YOU'VE EVER CAUSED TO A VENUE?

"I remember Chris [Batten, bass] broke an air-conditioning unit... again, an early tour in America. Chris was somehow crawling around on the ceiling, and got onto a big silver air-conditioning shaft, and it was quite thick – about the girth of a human! – and that literally all came tumbling down straight onto the stage! For some reason, they never billed us. I think it was already broken and just gaffer-taped to the ceiling anyway, so we got away with it!"

WHAT'S THE MOST HOSTILE SHOW YOU'VE EVER PLAYED?

"The one I can remember most vividly was Hitchin in the early days. We were playing this all-dayer at Club 85, and there was this faux-punk band, they had all the gear on – the braces, the big Doc Martens and things – but their mind-set was really immature. Midway through their set the singer started going to the side of the stage where the rest of the bands' equipment was stored, and he started kicking over their cymbals and things like that – just trying to be Billy Big Bollocks (laughs). They were actually using our bass amp, and at one point he pushed it over onto the stage really aggressively, and that was it. We just piled on, and there was this massive brawl right there onstage! It was like the set of a western!"

Stop your Hitchin and let the past go, man...

ON YOUR MUSIC...

IN THE VIDEO FOR SORRY YOU'RE NOT A WINNER, WHAT COLOUR IS THE TAPE WRAPPED AROUND YOUR MICROPHONE?

"Oh God! That should be burned into my head! It's green or yellow, I think. Green! Rob's [Rolf, drums] shirt was yellow – his Cheerios T-shirt! We still haven't got our lifelong supply of Cheerios (laughs)!"

You guessed right, t'was green! Still, no cereal sponsorship for you, lad...



YOU COVERED KNOW YOUR ENEMY FOR A K! CD. WHO SANG GUEST VOCALS ON THE RAGE AGAINST THE MACHINE ORIGINAL?

"That's completely thrown me... I guess that's the singing part – I have no idea! That's embarrassing! [Tool's] Maynard James Keenan? Oh, okay! There we go!"

To quote Zack: "Know your guest vocalists."

POP-QUIZ HOT SHOT, WHAT'S THE LONGEST TRACK ON THE MINDSWEEP?

"Dear Future Historians? How long? Maybe six minutes 53?"

Well, it's actually six minutes 28, but that's close enough...

ON THE HYPOTHETICAL...

CHOOSE ONE: GET THE TESCO LOGO TATTOOED ON YOUR ARM, OR HAVE THAT LIMB COMPLETELY CHOPPED OFF?

"Oh my God, that's horrible! I quite value my arm! I'd get the tattoo, and then immediately go to a tattoo removal, but is that possible? Just black it out, get a tattoo of a massive gorilla face or something on top of it! Or just add, like, 'are c**ts' at the end of it!"



YOU CRASH ON AN ISLAND WITH YOUR BAND. YOU CAN EITHER EAT ONE OF THEM OR DIE. D'YOU RECKON YOU COULD STOMACH THAT?

"Rory's [Clewlow, guitar] been packing on the pounds recently – I reckon he'd carve up and make us a nice three-course meal (laughs)! Definitely, I could do that! I'm sure we could carve him up in a really creative way – perhaps just have his belly as, like, a pork belly or something, in the middle with a bit of gravy. And then perhaps his fingers could be deep fried or something like that... find some herbs (laughs)!"

YOU CAN SOLVE ALL THE WORLD'S PROBLEMS WITH THE PUSH OF A BUTTON, BUT IN DOING SO, IT CAUSES EVERYONE'S MINDS TO BE COMPLETELY WIPED, INCLUDING YOUR OWN. DO YOU PUSH THAT BUTTON?

"Oh, man! We could get proper philosophical on this one! You know, like 'define problem' (laughs)! I guess not, I mean, if minds are completely wiped, we'd all be babies and we wouldn't be able to do anything or invent anything or continue, so we'd be straight back to square one – so, I'll go with our problematic world (laughs)!"

Thanks for keeping the problems going

THE SPIRITUAL HEADMELTER...

WHAT WILL HAPPEN AT THE END OF THE WORLD?

"Someone will go, 'Oops,' and then there'll be a massive nuclear explosion, and that'll be the end of humanity! The world will probably carry on – it'll just be a sort of gloopy nuclear mess for a few hundred thousand years. And then some comical species will come along and put a big gravestone on Earth and just carve 'Oops' on it, and then 'Humanity' underneath it!"

Are you writing a sci-fi comedy novel? If not, and on an unrelated topic, we've just got a great idea for one...

THE VERDICT

NOT BAD, BUT WOULD'VE BEEN HIGHER IF IT WAS YOU BREAKING THAT AIR VENT!

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